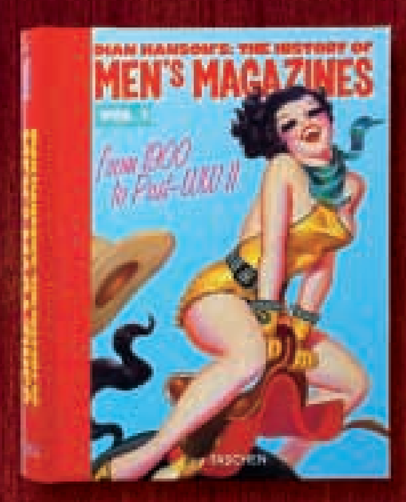
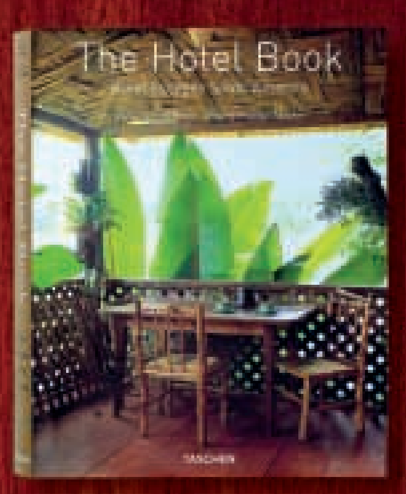

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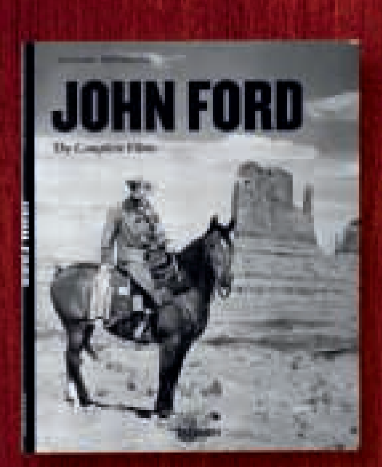




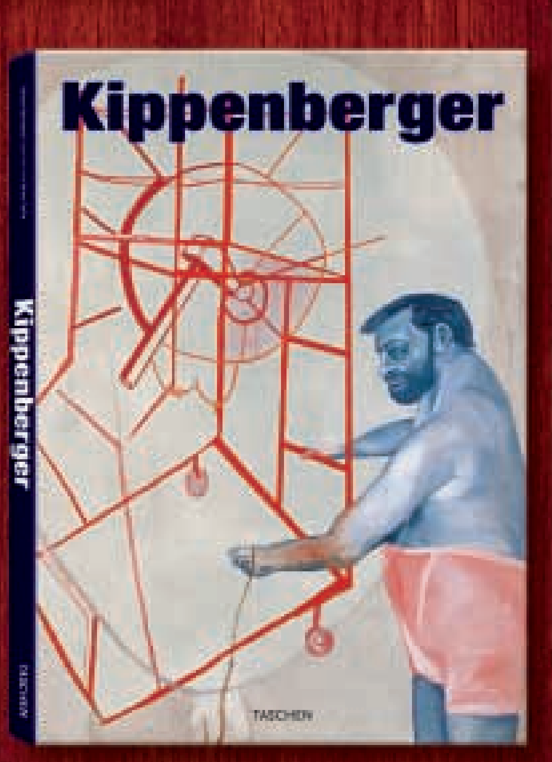
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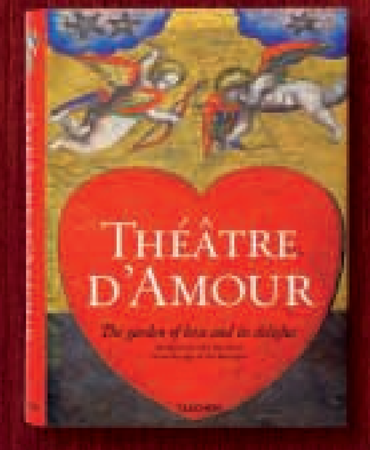
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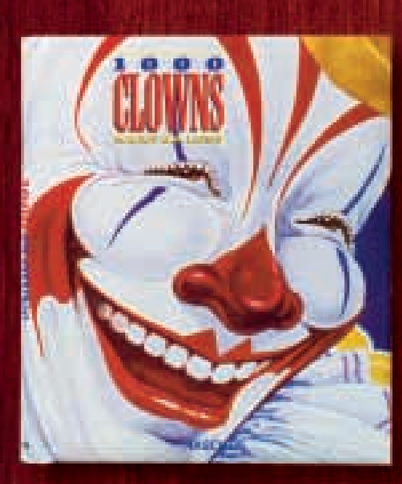
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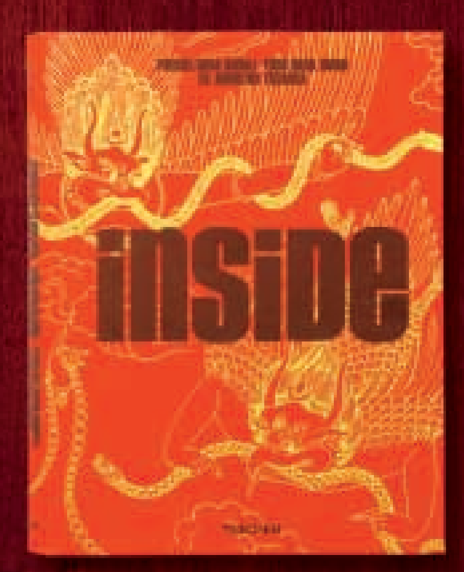
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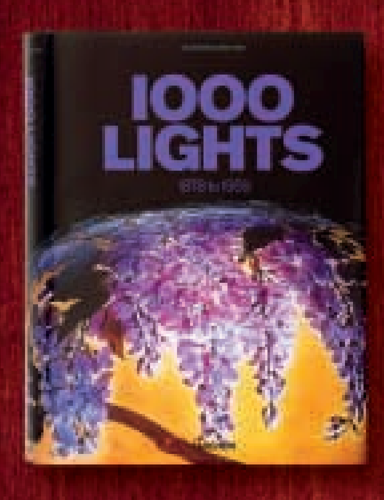
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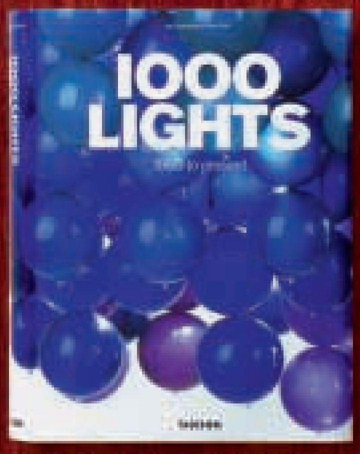


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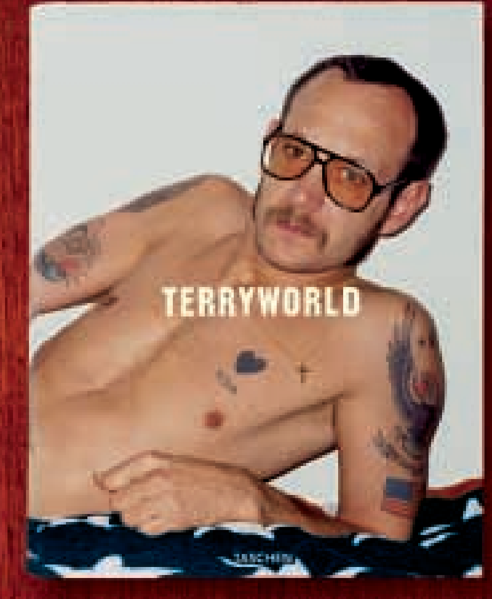


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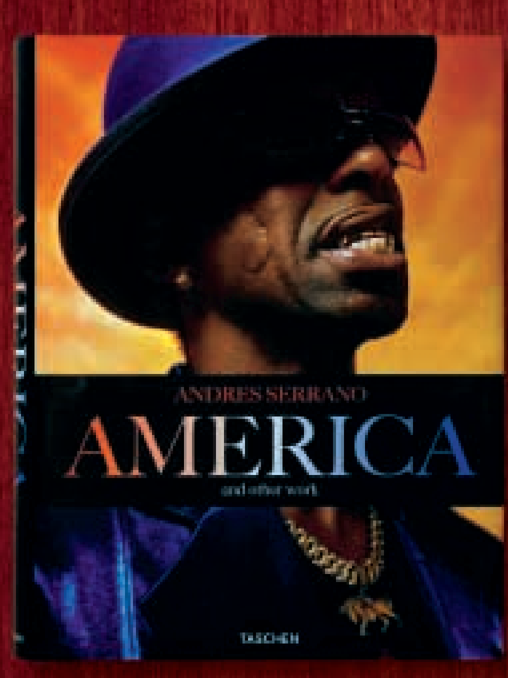
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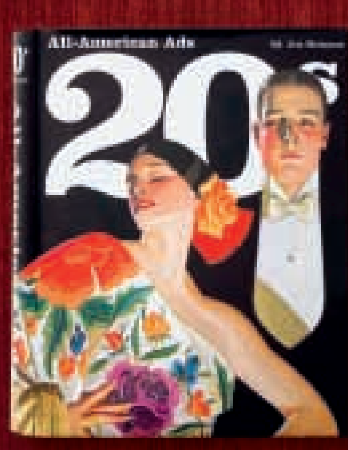
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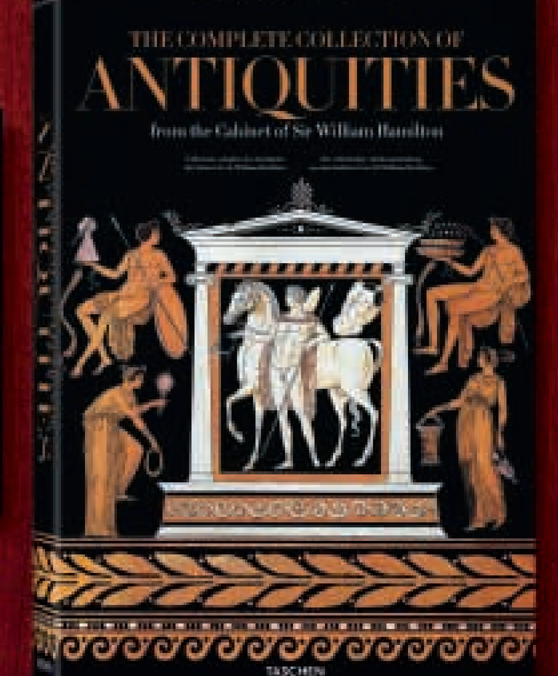


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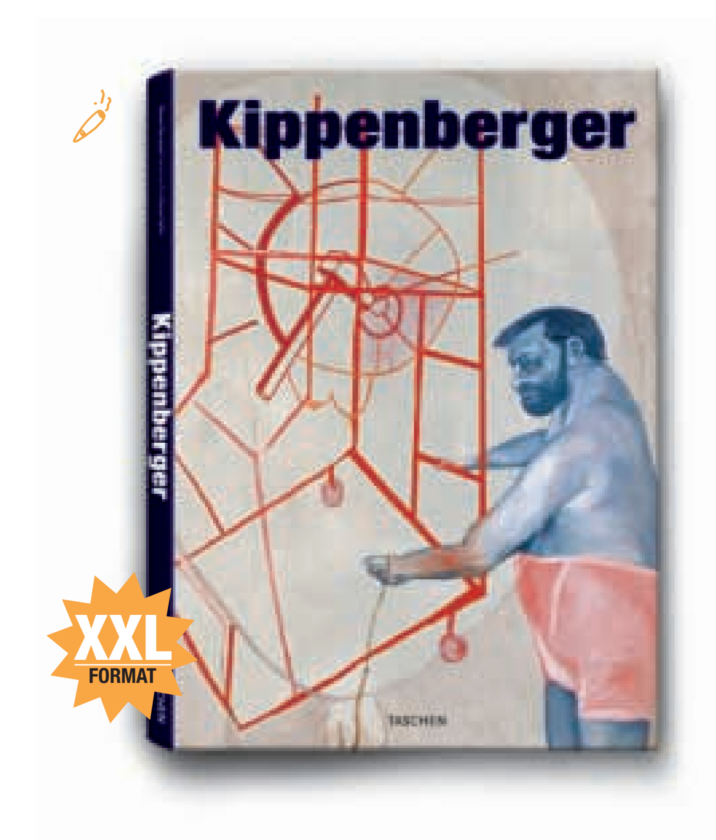


“Benedikt is the best. It’s not hyperbole nor exaggeration,

MADRID:

Kippenberger

on show at Palacio de Velázquez
from October 20, 2004 to January 15, 2005



"I am rather like a travelling salesman. I deal in ideas. I am far more to people than just someone who paints pictures."
—Martin Kippenberger

KIPPENBERGER
Ed. Thomas Groetz, Hardcover, format: 29.7 x 42 cm (11.7 x 16.5 in.), 188 pp.
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Left *Martin Kippenberger, Return of the dead mother with new problems, 1984*
Page 6 *Martin Kippenberger, The inheritance, 1982*
Page 7 *Martin Kippenberger, Good Idea today – done tomorrow, 1983.*
© Estate of Martin Kippenberger





The first individual exhibition of the German artist Martin Kippenberger (Dortmund 1953 – Vienna 1997) at a Spanish museum displays a total of one hundred paintings, sculptures and drawings. The works are selected from two of the finest collections of the artist's work in the world: those of publisher Benedikt Taschen and fellow-artist Albert Oehlen.
Kippenberger's art has been posthumously exhibited at several of the most important artistic events of the last few decades, including the Documenta X in Kassel, Germany; the Skulptur in Münster, Germany; the Kunsthalle in Basel, Switzerland; and, most recently, museum shows in Karlsruhe, Germany, Vienna, Austria and Eindhoven, the Netherlands.
Kippenberger had close links with Spain: he lived in Tenerife in 1984, and later in Seville and Madrid with Albert Oehlen. His one-man shows at the Leyendecker Gallery (Tenerife, 1985) and at the Juana de Aizpuru Gallery (Madrid, 1984, 1988 and 1989), and participation in group shows at the Museo de Arte Contemporáneo de Sevilla (Qué calor II, 1989) and at the Fundación La Caixa, Barcelona (Heimweh Highway 90, 1990), have earned him a following among a growing number of young Spanish artists. This inaugural exhibition at a major museum aims to introduce the artist to a wider audience in Spain.
A member of the generation of versatile artists that emerged on to the international scene during the 1980s, Kippenberger did not limit himself to just one artistic medium. Paintings, sculptures, photographs, drawings, installations, catalogues, posters, and invitations to exhibitions were treated with equal strength of expression by the artist.
Both modern and avant-garde, Kippenberger employed the most sparkling clichés of the media, politics and publicity to question both our social reality and the history of our culture. His extraordinary sense of humor and his overwhelming capacity to give shape to thought are expressed not only through the versatility of his media, but in the titles of the pieces themselves, which he considered to be an important part of his work.
Benedikt Taschen, whose family's collection is exhibited simultaneously at the main building of the Museo Reina Sofía, has paid special attention to Martin Kippenberger's work, collecting more than one hundred pieces. The closeness established between the two men—over years of close collaboration on books for the TASCHEN publishing house and other projects—is reflected in the quality of this collection.
The addition of works from the collection of Albert Oehlen, built primarily on personal gifts from Kippenberger or exchanges of art between the two artists, adds an even more intimate dimension to a profoundly personal exhibition.

—Marga Paz, MNCARS, Madrid

it's a fact. The intensity of his bookmaking process reflects



 that of some of the greatest contemporary artists of

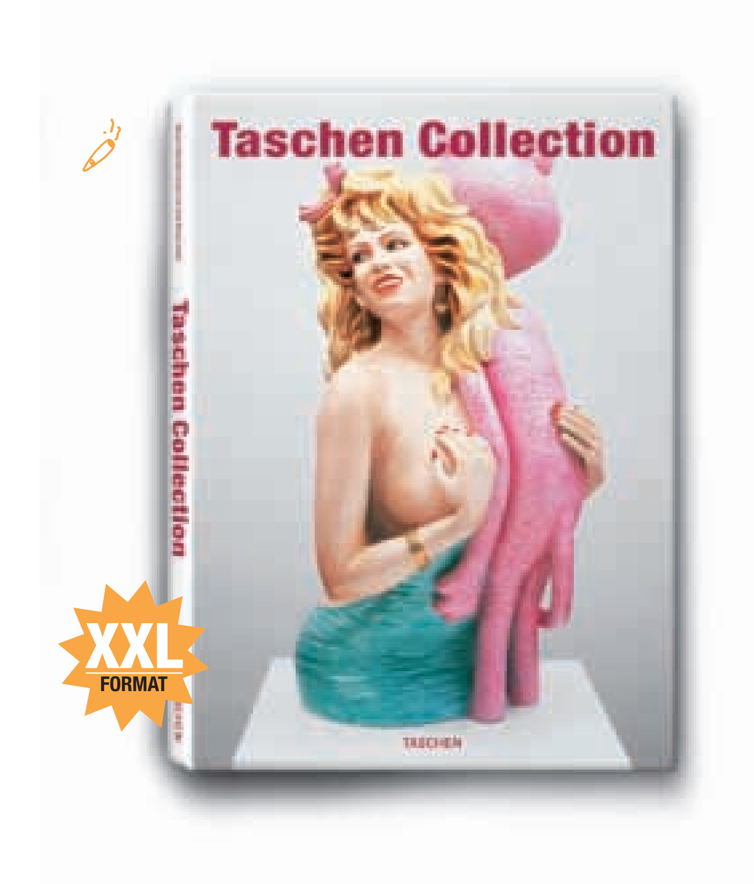


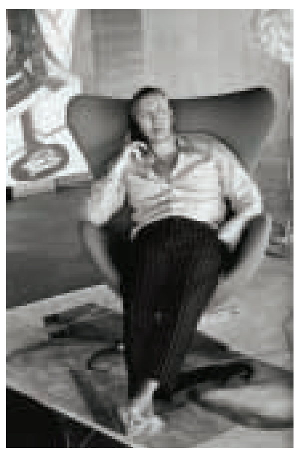
our time.” *—David LaChapelle*

MADRID:

The Taschen Collection

on show at Reina Sofía
from October 20, 2004 to January 15, 2005





Benedikt Taschen
Photo © William Claxton, 2002

Right *Günther Förg, Villa Malaparte, 1983*
Page 10 *Jeff Koons, Large Vase of Flowers, 1991*
Page 11 *Julius Shulman, Grand Canyon, 1946*
Page 12/13 *Albert Oehlen, Ohne Titel, 1988*





A private collection of the caliber of that of German publisher Benedikt Taschen allows us to approach the art of a particular moment in history from a new point of view. Highlighting artists and works that museums and other institutions may have ignored, the personal choice of the collector often follows a path divergent from that of the art establishment. Hence the great interest by MNCARS in bringing important private collections, such as those of Ileana Sonnabend, Ernst Beyeler and Panza di Biumo, to the general public.

Benedikt Taschen began seriously building his personal collection in 1985, through his involvement in the contemporary art world. His collection is limited to a small number of artists by whom Taschen owns a great number of pieces. This concentration both traces the development of the work of a few over time and allows us to explore their scope and vision in greater depth. Among the best-represented artists of the collection are Germans Albert Oehlen and Martin Kippenberger, with more than a hundred works each, and the American artists Jeff Koons and Mike Kelley.

Additionally, Taschen owns many quality pieces representing key artists from the generation that emerged in the 1980s and is still active today. Among them: German photographer Thomas Struth, German multi-media artist Günther Förg, American photographer Cindy Sherman, American painter Christopher Wool, and German-born (settled in England) photographer Wolfgang Tillmans, not to forget photography doyens Julius Shulman and Helmut Newton, as well as other artists like Elmer Batters and Eric Stanton.

In addition to collecting their work, Benedikt Taschen has had the privilege of establishing close professional and personal relationships with all of these artists, collaborating on books and projects related to his publishing house.

With the exception of those who have visited the Taschen family's home or publishing house in Cologne, the general public has never before had access to his collection. Not only has the present collection never been shown, but not a single piece has been lent to an outside institution before now. Comprising over a hundred pieces, including many of unusually large scale, the exhibition represents the best of the artists and the collection as a whole.

—Marga Paz, MNCARS, Madrid

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his indelible stamp on the world of publishing through his imprint, TASCHEN." —*City Magazine*, New York



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TASCHEN's world its accessible for all. Viva TASCHEN!!" *—b clarke,* United Kingdom, on taschen.com



 “Architecture and erotica, Luther and Ali ... Benedikt Taschen has taken



publishing from art house to your house." —*The Saturday Times Magazine,* London

Right *Boy Scout John Schneider, Troop 422, 2002, © A. Serrano*

Beyond controversy

A portrait of post 9/11 America(ns)





ANDRES SERRANO. AMERICA AND OTHER WORK
Ed. Dian Hanson / Hardcover, format: 28 x 36.8 cm (11 x 14.5 in.), 368 pp.

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Andres Serrano is one of America's most mythologized contemporary artists. To many, he's the man responsible for *Piss Christ* and a national scandal over government funding of controversial art. For those who look beyond the headlines, he's a highly accomplished and ever-evolving photographic artist showing us the ordinary in extraordinary ways. With his post-*Piss Christ* series, *Nomads*, he made studio portraits of New York's ethnic homeless and juxtaposed them with members of the Ku Klux Klan. In the *Morgue* series he dissected violent death and found the human thread on the coroner's slab, while *A History of Sex* explored the human mating urge in its infinite variety.
Andres Serrano considers *America* his greatest achievement. Three years of work produced over one hundred 50-by-60-inch photographic portraits representing the cultural diversity of this immigrant country, as filtered through the critical lens of Serrano. There are celebrities: Arthur Miller, Snoop Dogg, Anna Nicole Smith, B.B. King, Vanessa del Rio; and ordinary citizens: a pimp, a boy scout, a Muslim housewife, a doctor, a Russian Orthodox Bishop. America is intimate, honest, and demanding of response, like all Serrano's work. The second half of this big volume, *Other work*, is a retrospective of Serrano's previous photographic series. Together these two impressive halves create the whole of Andres Serrano's artistic œuvre. In 1989 US Senator Jesse Helms accused Andres Serrano of taunting the American people. *America and other work* is the perfect rebuttal. —*Dian Hanson*

 "TASCHEN books are beautiful, original, unpredictable and—pay



attention, because this is important—affordable.” —*The Observer Life Magazine,* London



 “The name TASCHEN signifies beauty, culture, and modernity. Each of their

"Even when dealing with reality, I try to make it look like fantasy or theater. That's what makes it art for me."

An interview with Andres Serrano by Julie Ault





Julie Ault: In your work from the 1980s, you constructed and photographed scenes and environments first conjured up in your imagination and subsequently realized with the help of props and particular visual strategies (i.e. cropping), such as you used in making the *Bodily Fluids* and *Immersions* series. Those methods rendered spectacular results. Subsequent bodies of work including *The Morgue*, *The Klan*, *Nomads* and many others, up to *America*, are less dependent on internal fantasy but rather focus on externally locating your interest in the theatrical, for instance, in social groupings such as in *The Klan* or *The Church*. In many series you have specifically focused on surface, whether on the surface of the bodies found in the morgue, or on uniforms, clothing, costume and various iconography employed and embodied by individuals. A couple of questions emerge. What are you looking for, and what do you want to show or reveal with this attention to surfaces?

Andres Serrano: I am looking to express my unconscious. My constructions have become more refined, and in *America*, the props and uniforms are real. Nevertheless, they still feel like figments of my imagination, like they were twenty years ago. I have always photographed, to some extent, the pictures in my head. Even when dealing with reality, I try to make it look like fantasy or theater. That's what makes it art for me. My desire is to see what ideas look like. Sometimes my choice of models or subjects is a statement in itself. I champion the underdog and the unheralded as much as I applaud the normal or original. My curiosity and interests are constantly extending, yet they remain the same. I am particularly drawn to the strange and unusual. Surfaces are important because that's what the camera sees and that's what the audience responds to. When I first started shooting *The Morgue*, I was at a distance of several feet from my subjects. The more I shot, the closer I got. By the end, I was doing close-ups and focusing on details. It's the same with *America*. Toward the end, the portraits got bigger. As you mature as an artist, you realize that what you leave out of a picture is as important as what you put in.

JA: Would you talk about this shift of the location of the theatrical from the total construction of an image driven by your internal vision to this new method of selecting subjects and subjecting them to your art direction and photographic point of view.

"I am looking to express my unconscious."

AS: My shift has been from the subjective to the objective, while still remaining true to my roots as a tableaux artist. I chronicle and document the real in an unreal environment: the studio. Even when I shoot outdoors, I make it look like a backdrop in a studio. When I began *America*, I was photographing singular portraits as is always my custom. Half way through the series, I realized that these portraits would be shown facing each other. Therefore, the portraits needed to work together, either by size or disposition. Certain portraits immediately fell into place, while others just cried out for each other. In the end, *America* turned out to be a story that told itself, with a beginning, a middle and an end, and I felt like a movie director with a cast of actors who wrote their own scripts. Had it been entirely up to me, I might have written a different script, but this is the hand that I was dealt and the story just kind of wrote itself. I often don't have a point of view, and if I do, I keep it to myself. I explore with an open mind and let the work take its own course. I don't have an agenda except to create. I remember when I did *The Klan* a Klansman asked me, "Do you know much about the Klan?" When I went to the morgue I was asked, "Have you ever seen dead people before?" The answer to both questions was "No." I'm an outsider, just like the audience.

JA: What are the stimulus and criteria you have when identifying a subject?

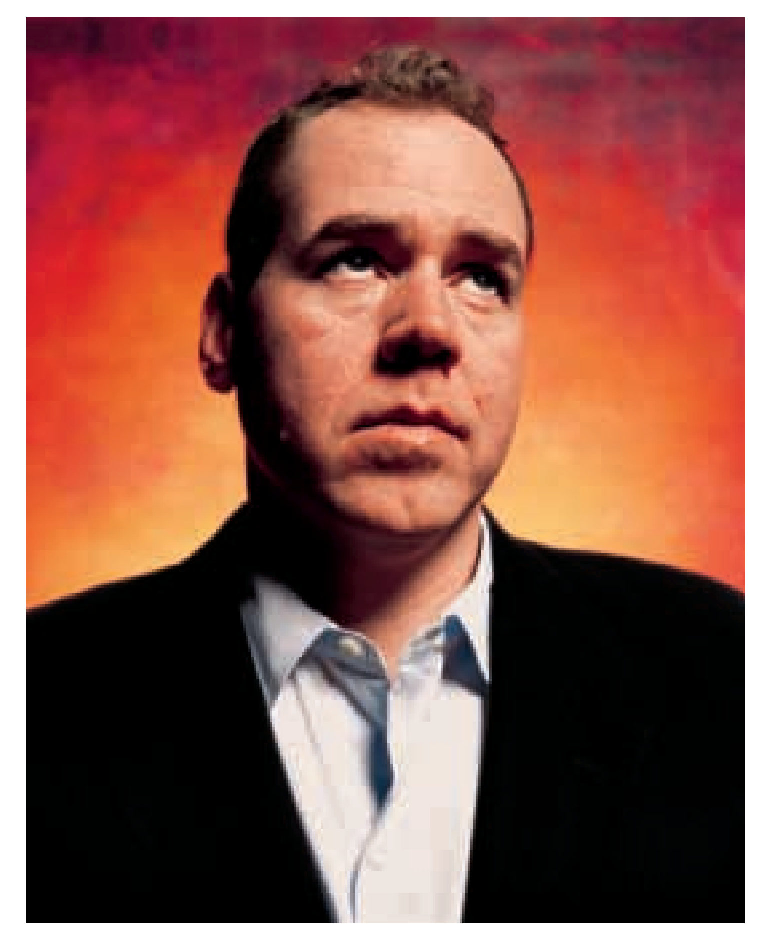
AS: I usually start with an idea or title, such as *The Interpretation of Dreams* or *A History of Sex*. In both cases I felt the titles were umbrellas I could fit almost anything under. I start with one or two pictures, and then the work takes off in its own direction. In *A History of Sex*, I investigated and fabricated sexual scenarios. *The Interpretation of Dreams* allowed me to give full rein to my imagination. In the case of *America*, it was easy to come up with a cast of characters, starting with some of the more obvious ones. At first it was a Boy Scout or airline pilot, but later, some of the people I sought became the embodiment of issues and ideas that represent different aspects of America. There could have been others, but these are the ones I got.

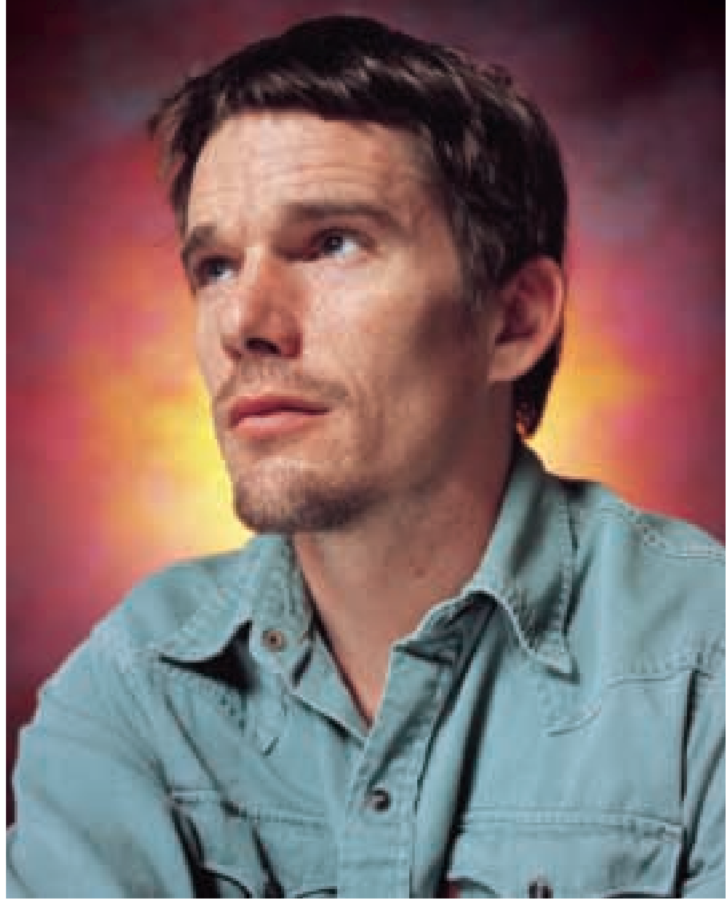
JA: Can you talk about your relation to, and interest in, fame and infamy, which seems to be very American.

AS: America loves a hero and an anti-hero. We are just as fascinated by the bad guys as we are by the good guys. Everyone likes to hear about everyone else's downfall. That's why the news is so full of gossip and hearsay. We are a nation that

Top left *Jewel-Joy Stevens, America's Little Yankee Miss, 2003.* **Top right** *Margaret C. Walker, Jehova Witness, 2004.* **Left** *Anna Nicole Smith, 2004. © A. Serrano*

*“Even though I consider myself a conceptual artist,
I am a traditionalist when it comes to photography.
I like to use film and shoot straight.”*
—Andres Serrano





thrives on other people’s misfortunes, as well as successes. In my own case, there still seems to be a question in some people’s minds, as to whether I’m a good guy or a bad guy.

JA: You almost invariably use a straight-on, direct point of view compositionally. You also seem to be a purist when it comes to wanting only what you see through the camera to construct the image. You don’t use digital enhancement, special effects, and as far as I know, you don’t even crop when printing—all cropping takes place through the lens. Do these rules or habits speak of a photographic philosophy you adhere to?

“I remember when I did The Klan a Klansman asked me, ‘Do you know much about the Klan?’ When I went to the morgue I was asked, ‘Have you ever seen dead people before?’ The answer to both questions was ‘No.’ I’m an outsider, just like the audience.”

AS: Even though I consider myself a conceptual artist, I am a traditionalist when it comes to photography. I like to use film and shoot straight. No technical gimmicks or special effects. What you see is what I saw when I looked though the camera. If I’ve dazzled you with lights and colors, it’s because I’ve dazzled you with lights and colors. Ideas are more important than effects. And effects are always better when they’re real. In *Lori And Dori*, for instance, the conjoined sisters are dressed like fairy tale princesses evoking a dreamy and surreal landscape of the mind. But they’re real. Other times I have to make things look real, even if they’re not. In *White Nigger*, a man is made Black through make-up, while a child is “hung” with a harness. Ezra Pound once said, “Make it new.” I do. And make it real, too. The trick is not so much coming up with ideas, as how to make them work. When I first tried to photograph my ejaculations, for instance, I kept shooting and missing. After about eight times of getting back black film I realized that I needed a motor drive on my camera. I would start shooting film before I felt myself coming, and was able to shoot a roll of film in seconds. Invariably, there would be one shot, and one shot only, of my ejaculate. In Vagina Dentata (Vagina with Teeth) the teeth—they were shark’s teeth—kept falling out. I had to keep pushing them in to keep them from coming out. After a while, they stayed in place. When the shoot was over, I tried to get them out, but they were stuck. I then realized that the glue that kept them in place was dried menstrual blood.

JA: I’m also interested in whether or not you identify with any photographic traditions such as documentary, street photography, etc.

AS: In *America*, I felt I was reporting the news. I was documenting what I saw, starting with September 11th. I was reading the news and watching TV like everyone else. Of course, not everyone sees the same thing, even when they think they do. But I attempted to chronicle a moment in time that stretched into three years. And of course, I did it my way. Without ever really knowing who I would get, or what it would mean. Ultimately, *America* became a puzzle that fell into place, in very unexpected ways.

I started as a street photographer. I would approach people on the street and take their pictures. One time, I saw a middle-aged man in a dark green coat and cap standing in a doorway. As I approached him, I asked him if I could take his picture. "Wait," he said, as he reached down and picked something up from a small chair behind him. He then looked in the camera and held up a white card with the words, "You are a criminal asshole," across his face as I took his picture. I was always amazed that I found that man there, as if he were waiting for me.

JA: In *America* the individuals photographed are diverse in many ways, while your use of painted backdrops and uniform distance has a leveling tendency, putting them all on an equal ground. Would you talk about your thinking in doing these portraits in this way?

AS: Isn’t that what America is all about? Being on equal ground? Every backdrop was painted especially for one individual. And every individual became part of one picture: America. What you have to remember about my work is that I have always used portraiture as a way of expressing myself. This has been especially true in the case of *America*. Someone once asked me, “Why don’t you do a self-portrait?” And I replied, “What do you think this is? This is a self-portrait.”

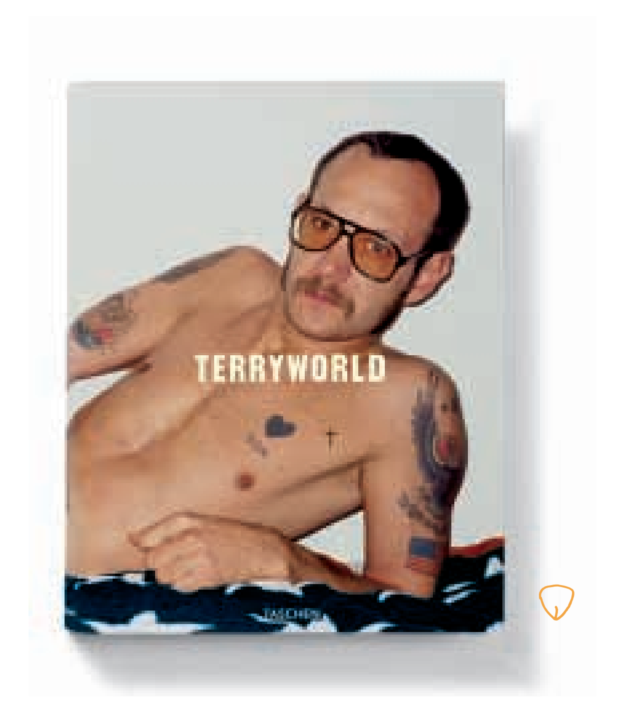
Top left *Bret Easton Ellis, Author of* American Psycho. **Top right** *Ethan Hawke, 2004.* **Right** *Snoop Dogg, 2002. © A. Serrano.*

“The thing about TASCHEN is that even the books that are about



flowers bear a distinct fragrance of perversion." —*The New Yorker*, New York

"Sex? What else? Why have my pants got a hole in the front?"



Who took 1970s porn esthetic and made it fashion chic? Terry Richardson. Who made the trailer park trendy and the tractor hat de rigueur? Richardson again. Who's equally at home in *Vogue*, *Harper's Bazaar*, *Purple* and *VICE*? Our boy Terry. Who uses his fashion money to fund an X-rated website? Yes, Richardson. And who can't resist getting his clothes off and jumping in front of his own lens? Well, that would be Terry Richardson as well. Porn stars, supermodels, transsexuals, hillbillies, friends, pets, and celebrities all do for his lens what they'll do for no other. And if anyone ever wonders why they did it, just blame it on Terryworld, where taboos are null and void, and fashion finds sex a perfect fit.

The Artist's Edition comes in a clear plastic box with one of four signed and numbered Terryprints and a Terrybear (a little teddy bear with Terry's face).

The authors: **Gavin McInnes** is the co-founder of *VICE*, a youth culture brand that began in Montreal with *VICE* Magazine and now includes fashion, retail, film, television, music, the Internet, and books. McInnes and the company are now based in New York City.
Olivier Zahm is founder and co-editor of *Purple Magazine* and an internationally acclaimed writer, art curator and fashion theorist. He lives in Paris.

The editor: **Dian Hanson** is TASCHEN's Sexy Book editor. She has most recently authored *Roy Stuart: The Fourth Body* and *The History of Men's Magazines*, Volumes I and II. She lives in Los Angeles.

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 "When it comes to something tastefully smutty to slip under your coffee



table, TASCHEN takes the proverbial coconut cream." —*Attitude*, London

Welcome to Terryworld

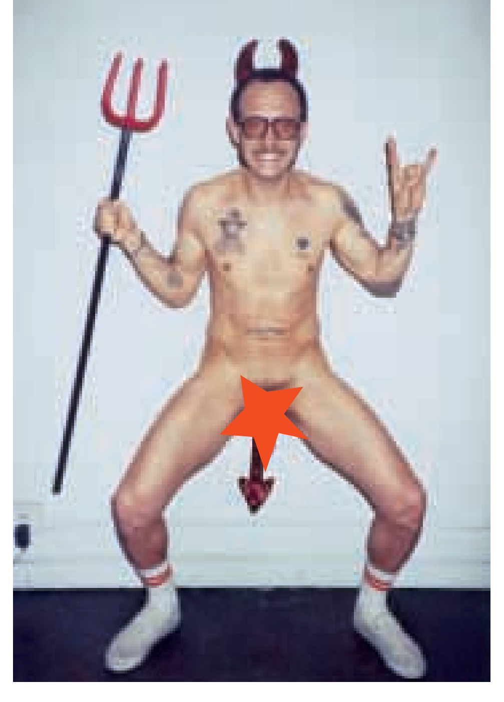
by Dian Hanson

The year is 1976 and the eleven-year-old future fashion phenomenon is in the back of Hughe's Market, staring raptly at the glossy pages of a magazine. While other boys enjoy the California sun, Terry is crouched here behind the shelves of mayonnaise, coffee and canned peas, his eyes feasting on the play of light on form, marveling at camera angles and imaginative close-ups. One page in particular is irresistible. He carefully removes it from the magazine, stuffs it down the front of his pants and with heart pounding, exits the store. At home in the big closet of his mother's Hollywood apartment he extracts his prize and gets to work, jacking off to the page torn from Penthouse magazine.

What? You thought it'd be French *Vogue*? Somewhere, surely, there is a boy stealing pages from fashion magazines, but Terry Richardson, son of innovative sixties' fashion photographer Bob Richardson, had no vision of his fashion future at age eleven. "I'd flip through the magazines and find pictures I liked, usually girls with big boobs. I figured if I stole individual pages it wouldn't be as bad as stealing the whole magazine if I got caught. I liked hairy pussies and big tits."

Terry was born in 1965, in New York City, when Bob Richardson was at the height of his career. His mother was a dancer, performing on stage in *Bye Bye Birdie* and at the Copacabana nightclub. It was a jet set life for young Terry until the Richardsons divorced in 1970 and Norma Richardson moved him to Woodstock, taking a job as a waitress, changing her name to Annie, and "just going into Bohemian hippiedom". In Woodstock Annie met her second husband, English musician







Jackie Lomax, who was recording at the famous Bearsville studios nearby. The family stayed on for four years in Woodstock, tried a year in London and then settled in Hollywood.

Ten-year-old Terry did not adjust well. "I was extremely violent as a child," he explains, which is why Annie was on her way to pick him up from a therapist's the day she was rear-ended by a Pacific Bell telephone truck.

The coma lasted a month, and when she awoke doctors determined the brain damage was permanent. "She could never really walk properly and she was in diapers," Terry says. There was no question of Annie returning to work, so while the court case dragged on the family survived on welfare. "The US government and my grandma raised me from ten to fourteen. My life basically started off jet set and then we were nearly homeless, on welfare and food stamps. I ate a lot of commodity cheese." To get them off welfare Terry's step-dad settled out of court with Pacific Bell. "All she got was three hundred grand. She should have got millions, but we were so poor and needed the money," Terry says.

Drugs, alcohol and those magazine pages from Hughe's Market provided comfort. "I started smoking weed around ten, eleven. By thirteen I was drinking every day. In Hollywood it was easy. Punk rock set in; you could always get somebody to buy you beer. Plus my parents always had weed in the house and coke and stuff. I was so insecure and painfully shy that unless a girl really went after me, said, 'Fuck me!' I couldn't make a move. That's probably why I turned to drugs and alcohol and pornography at an early age."

"The US government and my grandma raised me from ten to fourteen. My life basically started off jet set and then we were nearly homeless, on welfare and food stamps. I ate a lot of commodity cheese."

And what went better with drugs and porn than punk? Terry began playing in bands at fifteen, including Angered Citizens, SSA (Signal Street Alcoholics), Invisible Government, Baby Fist and Middle Finger. A sampling of his lyrics:

"It's ten o'clock, do you know where your children are?
Cause if you don't, they won't get far;
He likes little girls; he likes little boys;
He gets his jollies by playing with their toys;
He likes little girls; he likes little boys;
He gets a hard-on, that's his biggest joy;
Child molester's gonna get you! Child molester's gonna get you!
It's twelve o'clock, are your children in bed?
Cause if they're not, they'll soon be dead."

The big recording contract, amazingly, eluded him.

At eighteen Terry began shooting heroin. This followed the family's move from Hollywood to the small, arty town of Ojai, ninety miles north of Los Angeles, in his senior year of high school. "That's where I really got into drugs," Terry says. "I was the punk kid from Hollywood and I got everyone into punk rock. We had gangbangs. There was one girl we called Heather Hosely. At fourteen she'd had a baby with a guy who was the leader of a commune. She was a great one…"

Terry's suddenly distracted by an assistant who wants his approval on a photograph. "That's beautiful, beautiful, we have to use that," he says. It shows Terry, completely naked, photographing a clothed Kate Moss.

"When I started doing nudes," he says, "I'd ask girls if they'd take their clothes off and they'd be like, 'Well, you take your clothes off!' and I'd be shy, 'I'm not gonna take my clothes off!' I was also trying to find couples to have sex and take pictures and it was always difficult. So finally, three years ago, I started to take my clothes off. People in fashion were saying, 'If I see one more picture of a girl with her legs spread… He's a misogynist, he's a porn guy.' So hey, I'll spread my legs too. I'll be the object. The thought of people masturbating to me, or to pictures I take, is great. That's a wonderful inspiration to give someone.

Through your art you work out emotional things, psychological things. I found it's fun to get naked. When you get sober, stop drinking or taking drugs, you need new ways to get rushes. Getting naked and running around, or having sex in front of a bunch of people, is such a rush. My motto is, I'd never ask anyone to do something I wouldn't do myself. So now I let girls take pictures of me naked and they can stay clothed. It does raise that bar, though, you have to do more and more, like with drugs. What can I do now to get that big thrill?"

In 1983 nudism was still years away and drugs were very much the big thrill for Terry. "Me and my friends were just sitting around smoking weed all day and watching television after [I graduated from] high school," he says. One day his exasperated mother unplugged the television and Terry tore up the apartment, throwing her across the room. She had him arrested. He

 "*Terryworld* is a pastiche of sexuality at its most raw and licentiousness

returned to Hollywood and his rock-star dreams.
Though his living expenses were low—he shared a four hundred dollar a month apartment with two other aspiring rock stars—food and drugs weren't free. Terry began assisting photographers, setting up lights, changing film, and one, a man named Tony Kent who'd once worked for his father, taught him the basics of photography. "I started thinking, 'I could do this. These guys suck and make lots of money and have houses and all.' I had these Hollywood friends who were actors, like Donovan and Alex Winter and Balthazar Getty, who I was hanging out with. I started photographing them. That was '89."
Soon after Bob Richardson surfaced in San Francisco. Terry was getting portrait work from the Hollywood-based gay lifestyle magazine *The Advocate* by then, but Bob convinced him to move up north with the promise of molding him into a fashion photographer, so he could, as Terry says, "Once again conquer the world." Bob took Terry beyond the basics he'd learned from Kent, teaching him not just the mechanics, but the art of photography. "I took photos and my dad critiqued them," says Terry. With Bob's mentoring the two put together a portfolio and Terry took it to New York. Bob followed, and father and son set up business as The Richardsons. It lasted six months.
"I would take the pictures and he would kind of art direct and we would hang out together and get drunk and smoke tons of weed," Terry says. "We were working for *Glamour* and *Mademoiselle* doing these really cheesy small pictures and stuff. Then we did a few portraits for *Vibe* magazine."
The urban style magazine was closer to Terry's world than Bob's. Bob Richardson pioneered documentary-style fashion photography in the early sixties. His chain-smoking, melancholic models introduced realism into an often stiff, studio-bound genre, but the cool sophistication of Bob's photos referenced his upper class New York roots. Terry's squalid Hollywood punk background demanded a different kind of expression. In *Vibe* Terry saw an audience that might be receptive to life as he knew it, so when the magazine asked The Richardsons to shoot a major fashion piece, Terry had to act.

"Getting naked and running around, or having sex in front of a bunch of people, is such a rush. My motto is, I'd never ask anyone to do something I wouldn't do myself."

"The night before [the shoot] I called my dad and said, 'I can't do it with you. I need to make it myself or I'm not going to get anywhere', and he was like, 'You'll never do it on your own, you can't make it without me!' I said 'Fuck you' and hung up the phone. I just hoped he wouldn't show up the next day." Bob didn't show up and the art director was happy to let Terry script the shoot his way. "There was one male model who quit because he wouldn't make out with the girls, but I did this story of kids getting drunk and making out and pissing in the streets. It ended up going into the Festival de la Mode for best new fashion story of the year. So basically, I went in and won an award. This was '93."
Terry was now an award-winning fashion photographer, but he quickly learned it took more than a trophy to convince New York's fashion establishment that kids pissing in the snow could move product. Fortunately he had a friend who told him, "Real photographers don't wait for the phone to ring; they go out and take pictures."
"Kevin showed me Larry Clark's *Teenage Lust* and Nan Goldin's *The Other Side*. I'd never seen photos like that; I didn't think anyone would document that stuff. So concurrently with doing that story for *Vibe* I started hanging out in the East Village and Tompkin's Square Park every day, taking pictures of kids, the homeless, junkies. Going out at night and photographing all the antics of the East Village. I developed this documentary passion. Photographing everything."
When the phone finally did ring it was British designer Phil Bicker, who'd nominated Terry's *Vibe* piece for the Festival de la Mode and launched a number of photographic careers as art director of the edgy English-style magazine *The Face*. Bicker offered him the Katherine Hamnett fashion campaign. Terry went to London, did the campaign and worked for *ID*, *The Face* and "all those magazines".
Suddenly the New Yorkers who'd rejected Terry's portfolio, the ones who'd told him his pictures were too amateurish, that fashion photos couldn't look like snapshots, that his work resembled some seventies' porn film, all wanted to book him. Since, his photos have appeared in the US, French, British and Japanese editions of *Vogue*, *Harper's Bazaar*, *W, Arena Homme Plus*, *Dazed & Confused*, *Purple*, *Vice* and most of the world's major



at its finest. It's a brilliant and clever masterpiece ..." —*City Magazine*, New York

Terry is amused that the whole fashion circus regards his pictures as the *dernier cri*. But it also makes him cocky.



fashion titles. He's shot campaigns for Gucci, Levi Strauss, Miu Miu, Tommy Hilfiger, Hugo Boss, Club Monaco, Anna Molinari, Supreme, Stüssy, Baby Phat, Costume National, Hysteric Glamour, Matsuda, Eres, Jigsaw and Sisley, with the Sisley photos particularly instrumental in creating the Richardson legend.

"Sisley was a great job for a long time because they were really just letting me be me, doing whatever the hell I wanted to do. It was all about sex pictures. I've always been able to walk that fine line, to balance myself, to do fashion and also do my naughty pictures. Why do I get away with it? I'm a genius. With a capital J."

"Why do I get away with it? I'm a genius. With a capital J."

Terry's bad boy reputation does exact a price. "There are certain celebrity publicists who don't want me shooting their clients [some of the fearless celebs who've posed for Terry include Macaulay Culkin, Daniel Day-Lewis, Catherine Deneuve, Leonardo DiCaprio, Faye Dunaway, Tom Ford, Vincent Gallo, Samuel L. Jackson, Marc Jacobs, Li'l Kim, Lenny Kravitz, Juliette Lewis, Morrissey, Johnny Knoxville, Pink, Chloe Sevigny, Sharon Stone, Mark Wahlberg, John Waters and The Spice Girls], but the key is getting things published, so I don't try to do something that no one is ever going to see. When people meet me they say, 'You're so nice and sweet, I expected some monster.' I really am that 'golly gee' kind of sweet. That's why I'm able to get the images I do; I make people comfortable. I work quick and make them have fun. I'm good at getting really human pictures, not always sexual. I'd have a lot more money if I was more careful of what I do image-wise. I still have this struggle; I'd like to buy a house and all, but when I try to do pictures just for money I never do them that good. When I just do what makes me happy, that's what people respond to.

"In the end I'll be remembered for the snapshots. Kids come up to me on the street and say, 'You totally inspired me to take pictures by what I see on your website.' Some people still say, 'Well, I could do that' because it looks like snapshots, and I say, 'That's great, go out and do it.' I'm happy to inspire people."

About that website. www.terryrichardson.com's opening page bears the standard warning found on any porn site: "This site contains sexually oriented adult material intended for individuals 18 years of age or older. If you are not over 18 years of age, if adult material offends you…" The Picture of the Week on June 21st, 2004 showed Terry's assistant Keiichi brushing his teeth, shorts around his knees, penis erect. The galleries are divided into categories. Found Objects includes road signs and road kill, graffiti, religious mementos, a man preparing dope, a dog drinking beer. In Portraits one can find Terry's parents, friends, assistants, even, I just discovered, me. Celebrities features the folks listed above; but most of the other categories: Shine, Weed, Batman, Nude Dudes, Nude Girls are worthy of the triple X warning. Terry says, "I don't even know why I have a sex website. I don't want to work in the porn industry; if I was working for Barely Legal it wouldn't be a challenge. When you work in the fashion industry you can make things that are seen by so many people. That's the most subversive thing; to be out in the mainstream and get away with it.

I know most people have collections of this kind of material, even in the fashion industry. You look at the images from Iraq with that twenty-year-old girl making prisoners masturbate for the camera. It comes from porn. I think it will become the norm for people to have cameras in their homes, documenting their sexual activity. It's there; why not bring it out into a mainstream context? I guess it's just fun to have the website up, like a hobby, every guy's dream."

Terry's feeling increasingly comfortable in the mainstream. His newest project, a semi-autobiographical film, was originally envisioned as sexually explicit. Set in California's San Fernando Valley it's about an eighteen-year-old boy whose long absent father returns to wreak havoc on his life. "His dad's been in jail and because this kid's just graduated from high school he has access to all these young girls. His dad is trying to set up an amateur porn production company with these girls. It's called Son of a Bitch." The film may center on the porn industry, but Terry says, "With every revision of the script I take out more and more sex, because everyone expects me to make an X-rated film. Why not make a real Hollywood film people can see? I want to play in the multiplexes."

Richardson in America's multiplexes? The boy who once selected his dates from the magazine rack of Hughe's Market has traveled far. At age 38 Terry Richardson has survived dope, welfare, terminal shyness and bad punk bands to become that most fortunate of artists: one who's paid well to do exactly what he wants. He can now say, "I just want to have fun; treat people good; be a good person; I'm a firm believer in Karma," because the gods have been very, very good to Terry Richardson.

 " … its handsome, often sexy, pictures provoking dark, wistful longings

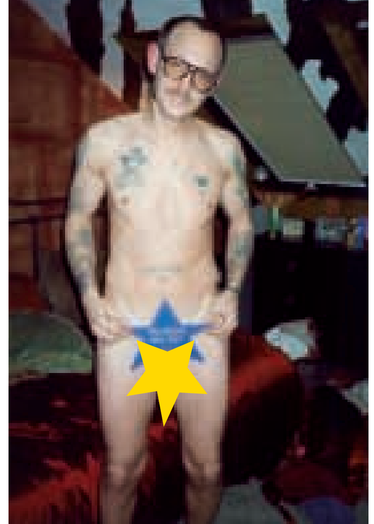
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for cinema that recently was but no longer is." —*Los Angeles Times Book Review*, Los Angeles, on *Movies of the 70s*

Right *Paris Tabou, France, 1950s*

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Volume I explores the period from 1900, when sexy magazines first started to appear in France and Germany, through the decades of subterfuge and censorship up to the great global change wrought by WW II. Along the way the US, England, Argentina, and many other countries join the publishing fun.
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The forthcoming Volumes III and IV cover the short but crucial transformation period of 1958 to 1967: ten years in which the world and its men's magazines changed out of all recognition to anything that had come before. **Volume III** begins with the redefinition of American obscenity laws and follows the flowering of mass distribution, or newsstand, men's magazines around the world. **Volume IV** traces the roots of "special interest" and under-the-counter publications during this same period, ending with the Scandinavian sexual/social revolution that resulted in the repeal of all obscenity laws for most of Northern Europe.
Finally, in Volumes V and VI you'll find the years 1968 to 1980: the post-sexual revolution era of sudden publishing freedom. **Volume V** covers the newsstands of the world, showing everything from homemade hippie 'zines to periodicals for big bottom fanciers. **Volume VI**, the final word in this encyclopedic series, is reserved for the most daring and extreme edges of the publishing field. Here you'll peek inside the adult bookstores of Denmark, Sweden, Germany, the US and Japan to see what sexual freedom really meant.

Each volume contains over 400 pages and 15 to 20 chapters, profiling important or quirky publishers and their magazines, single countries in a given era, distinctive genres such as swinging ("Suburban Sin") or spanking ("Spank You Very Much!"), top models, and those back-of-the-magazine advertisements for male girdles and X-ray spectacles. Most importantly: while the books are amply supplied with fascinating and educational text, they are also chock full of magazine covers and photos—a whopping 5000 images in all! Who knew learning could be so much fun?

The author: **Dian Hanson** is a twenty-eight-year veteran of men's magazine publishing. She began her career at *Puritan Magazine* in 1976 and went on to edit a variety of titles, including *Partner, Oui, Hooker, Outlaw Biker,* and *Juggs magazines*. In 1987 she took over the '60s title *Leg Show* and transformed it into the world's best-selling fetish publication. She has been TASCHEN's resident sex editor since 2002 and most recently authored *Roy Stuart: The Fourth Body*.





 "A true book like those TASCHEN makes it's an act of true humanism. I think



the earth is getting better because you are working there!" —Ana Biscaia, Portugal, on taschen.com

Essence Über Alles

By Dian Hanson







"Sensational love stories, and even such warmly colored pictures as are presented in the Arabian Nights … had better be tabooed ... All exciting literature must be renounced. Marriage need not be recommended to the confirmed masturbator in the hope of curing him of his vice. For natural intercourse he has little power or no desire; the indulgence of a depraved appetite has destroyed the natural appetite. And has a being so degraded any right to curse a child with the inheritance of such a wretched descent? Far better that the vice and its consequences die with him." *The Transmission of Life* by George H. Napheys, M.D., J.G. Fergus & Co, 1872.

Sex publishing has always been a battleground. On the one hand there were men, mentally and physically hardwired to respond to erotic images. On the other hand, other men, determined to deprive the first group of what they naturally desired. These first two volumes tracing the history of men's magazines are about the struggle between lust and taboo, beginning with the first bare French breasts in 1880 and ending with bare American breasts in 1958. It's amazing that it took 60 years to get photographs of topless women accepted on America's newsstands and on newsstands in most of the rest of the world, and that every step leading up to this small victory represented hundreds of obscenity arrests, years of collective court and prison time, and millions of dollars and Deutschmarks and Kronen and Pesos, all spent in the futile attempt to keep men's eyes off the female body. When Dr. Napheys was writing about the effects of stimulating literature back in 1872 it was with the belief that men were born with all the "male essence" they would ever possess. Male essence wasn't just for procreation back then; a man who squandered his seed in self-abuse would soon waste his whole reserve, and with it would go his physical strength, his intellectual powers, his moral fortitude and his mind, in roughly that order. Dr. Napheys was one of the gentler doomsayers in his recommended treatment for this evil—he thought most men could be cured by simple blistering of the offending parts and that castration, recommended by many of his fellow physicians, was seldom necessary.

Most of the Victorian frenzy over sexy literature came from the degeneracy theories of Dr. Simon Tissot, a Swiss physician who studied the feminizing effects of castration on men in the mid-1700s and decided—incorrectly—that loss of semen was to blame. Compounding his error, he theorized that excessive masturbation would have the same effect on a man with a full testicular complement. This makes it particularly strange that castration became a treatment for intractable masturbation, but by then moralists all over Northern Europe and the US had lost sight of the point and were just bent on stamping out pleasure. In this crusade the camera and printing press were increasingly viewed as handmaids of Satan.

The camera was invented in the 1830s. In 1839 the first crude negative was invented, allowing multiple copies of a single image to be produced. By 1865 camera and negative technology were sufficiently advanced that they could be mastered by ordinary men—who promptly began taking and distributing photos of naked women.

At the same time printing technology was improving, spurred by an increase in literacy. Prior to the Victorian era many people lived in the country, worked as farmers and were functionally illiterate. The Industrial Revolution brought the farmers, along with new immigrants, to the cities and into factories. The resulting workingclass ghettos, with their crime, prostitution and high child mortality, eventually led to social reforms, including better education for all.





German Life Reform and Weimar Vice



Meeting the Needs of Men at War

 "Dian Hanson, America's most successful female porn editor, is now

"Sex publishing has always been a battleground."

When only the upper classes read, demand for print was limited, so books and magazines were made in small quantity, keeping them costly. With widespread literacy, reading for pleasure became a working class fad. Publishers hastened to increase their output to meet the growing demand for a new kind of reading matter. Expensive hardbound books were beyond the average wage earner's means, but cheap magazines and magazine-like "dime novels" filled the bill. In America these publications focused on action stories of the Wild West, true crime and romance fiction. In England and France detective fiction was equally popular.

As the volume of "men's interest" literature grew, it became increasingly clear that a large segment of the public had viewed and was viewing this material without becoming physically wasted, imbecilic or insane.

As early as 1860 more explicit "romance" publications appeared in New York. Sold clandestinely and in small quantity they were produced for years with no one taking much notice, until 1868, when they came to the attention of a young bookkeeper named Anthony Comstock. That Comstock had a special problem with what most men enjoy was clear from the start. A sample of his opinions on sexy literature:
"The effect of this cursed business on our youth and society, no pen can describe. It breeds lust. Lust defiles the body, debauches the imagination, corrupts the mind, deadens the will, destroys the memory, sears the conscience, hardens the heart and damns the soul. It unnerves the arm and steals away the elastic step. It robs the soul of manly virtues, and imprints upon the mind of the youth visions that throughout life curse the man or the woman. Like a panorama, the imagination seems to keep this hated thing before the mind, until it wears its way deeper and deeper, plunging the victim into practices that he loathes. This traffic has made rakes and libertines in society—skeletons in many a household. The family is polluted, the home desecrated, and each generation born into the world is more and more cursed by the inherited weakness, the harvest of this seed-sowing of the Evil One."
Comstock wasted no time in smiting the Evil One in his own neighborhood; he rounded up a group of Irishmen he accused of producing pornography and demanded the police jail them. That started a life-long campaign against sexual literature that would lead to a pivotal law used to prosecute American publishers to this day. Comstock, with the backing of the Young Men's Christian Association (YMCA), lobbied the US government so long and hard that they finally gave this civilian bookkeeper power over the American postal service.
Why? Because along with the sin rampant in his Brooklyn neighborhood, Comstock had detected a flood of vile obscenity flowing into the US from across the sea, which was then being dispersed to vulnerable innocents via the US mail. He would not rest until he had taught the Europeans not to mess with America's male essence.
The French were leaders from the start in the photographic arts and by the late 1860s they were perfecting ways of printing naughty photographs. French postcards and playing cards were created at this time and were an immediate hit with men everywhere. Accordingly, in the 1870s the French produced the earliest men's magazines in the form of programs for Parisian cabarets that included photographs of bare breasted dancers. When American men got wind of these advances they were understandably eager to augment their educations with French studies. A few of the more enterprising entered the import trade. With the support of experts like Dr. Napheys, Reverend Sylvester Graham of Graham cracker fame, and John Harvey Kellogg,



breakfast cereal inventor, enema enthusiast and rabid semen conservationist, Anthony Comstock convinced the US government that the new obscene literature from abroad put America's collective male essence in imminent peril. His passion for the suppression of passion was so convincing that in 1873 they adopted what has come to be called The Comstock Law. Its, ah, essence:
"That no obscene, lewd or lascivious book, pamphlet, picture, paper, print, or other publication of an indecent character, or any article or thing designed or intended for the prevention of contraception, or procuring of abortion, nor any article or thing intended or adapted for any indecent or immoral use or nature, nor any written or printed card, circular, book, pamphlet, advertisement or notice of any kind giving information directly or indirectly, where, or how, or of whom, or by what means either of the things before mentioned may be obtained or made, nor any letter upon the envelope of which, or postal-card upon which indecent or scurrilous epithets may be written or printed, shall be carried in the mail…"
The Comstock Law put quite a crimp in the dissemination of early sexual materials in America, but the publicity surrounding its passage—contained in the newly available magazines and tabloid newspapers—also alerted the public to the existence of such literature. Most men hadn't even imagined that these things existed, but once they knew, and knew how much—Comstock claimed that literal tons were being shipped into the country—they wanted it.

The degenerative effects of recreational masturbation were widely publicized there as in America, but Germany had the counter-force of Sigmund Freud warning that sexual repression was just as dangerous.

There would still be no real men's magazines published in America until after World War I, but risqué tabloids began to appear in the 1880s and 90s, and books, photos and playing cards still managed to sneak through customs, despite the best efforts of Anthony Comstock and various newly formed citizens' vice committees. As the volume of "men's interest" literature grew, it became increasingly clear that a large segment of the public had viewed and was viewing this material without becoming physically wasted, imbecilic or insane. In *The Secret Museum* (University of California Press, 1987) Walter Kendrick notes that by the 1890s American courts were increasingly considering artistic merit when making obscenity determinations. Accordingly, in 1894 a case involving copies of *The Arabian Nights*, Ovid's *Art of Love* and Boccaccio's *Decameron* was thrown out because the Society For The Suppression of Vice found them to be "world renowned classics…unlikely to be sold or purchased, except by those who would desire them for their literary merit…"
This understanding was not extended to publishers catering to a less distinguished clientele:
"In 1896, The United States Supreme Court reviewed two lower court convictions on obscenity charges. The first involved Lew Rosen, publisher of Broadway, an illustrated paper with no pretenses to classic stature. The special "Tenderloin Issue" had contained patches of lampblack, which could be rubbed off with a piece of bread to reveal 'females in different attitudes of indecency'…The Supreme Court upheld this conviction…"
I tried hard to find this choice example of early American erotica, without luck; but I imagine even when it does show up, finding a copy that hasn't been "breaded" is pretty much impossible.
Publisher Rosen was one of the first of what would become an



American cliché: the urban Jewish pornographer. Most of these early erotic entrepreneurs were immigrants from Eastern Europe with strong literary backgrounds, limited means of making a living in the new world, and none of the dreary Christian anhedonia that dogged men like Comstock. In time, the American men's magazine industry would be nicknamed "The Jewish Mafia", but in 1900 it was just a handful of New York ghetto dwellers, often helped by their wives and children, making porn to make ends meet.
It was around this time, the late 1890s, that pulp paper was introduced. This would soon become a great boon to the bud-

Page 28: Top left *Cupid's Capers, USA, 1930s.* **Top center** *Real Screen Fun, USA, 1936.* **Top right** *Fantasio, France, 1936.* **Page 29: Center** *Sensations, France, 1953.* **Right** *Enquêtes, France, 1953.*

the new editor of the lucrative sex branch of TASCHEN." —*The Observer*, London



 " ... a catalogue so hip, so huge, and so hungry for taboo that you see people

Top left *Glamour Photography, USA, 1957.* **Top center** *Minuit Cinq, France, 1950s.* **Right** *Paris Satan, France, 1950s.*
Page 30 *Monsieur, USA, 1957.*

"I can attest that many men will give any sum of money they can command to buy that picture they brooded upon as boys."





ding men's magazine industry and to the print-hungry public. Prior to pulp, all paper was made of rag—often literally recycled cotton clothing—whitened with clay. Paper such as this provides beautiful reproduction and is extremely durable; books printed on it can last hundreds of years. It is also comparatively expensive to produce and makes little sense for printing cheap, disposable magazines upon. Still, until 1890, this is what most magazines were printed on, while newspapers were on thin, so-called newsprint. Pulp paper came out of the new western timber industry. Made of wood fiber softened with acid, it was sturdier than newsprint, far cheaper to make than rag, and essentially self-destructing, as the acids used in its production quickly consumed it. Pulp was too coarse for good image reproduction, but just perfect for the kind of cheap fiction much in demand at the turn of the century. From 1900 through the 1950s hundreds of millions of lurid and sensational novels and fiction magazines on subjects including detectives, western adventure, romance, science-fiction and sex, would be affordably delivered to the public on cheap pulp paper. To give the titles newsstand appeal the inferior internal pages were wrapped in a glossy, vividly painted cover, usually featuring a voluptuous woman in skimpy clothing, even when the subject was sci-fi or romance. "Pulps", as the whole genre came to be called, catered to thrill-seekers of both sexes, at a time when photographic thrills were heavily censored.

As any boy will tell you who's ever taken pleasure from the underwear ads in the catalogue for Victoria's Secret or in fact, that of Sears, context is crap.

Meanwhile, in turn-of-the-century France, words were more likely to be prosecuted than photos, if those photos pretended to be art. The French had historically held art in higher regard than the Americans and were above being alarmed by a bit of bosom. They pioneered the "nude study" art magazine, which showed completely naked women, when America was still scrubbing lampblack with bread for a peek at a stocking top. There was considerably more censorship of magazines that admitted their purpose was titillation, but *La Vie Parisienne*, founded in 1863 and relaunched just before World War I, managed to mix discreet nudes with spicy fiction and humor and still gain widespread acceptance because it was reasonably sophisticated, a quality nearly as respected in France as art.

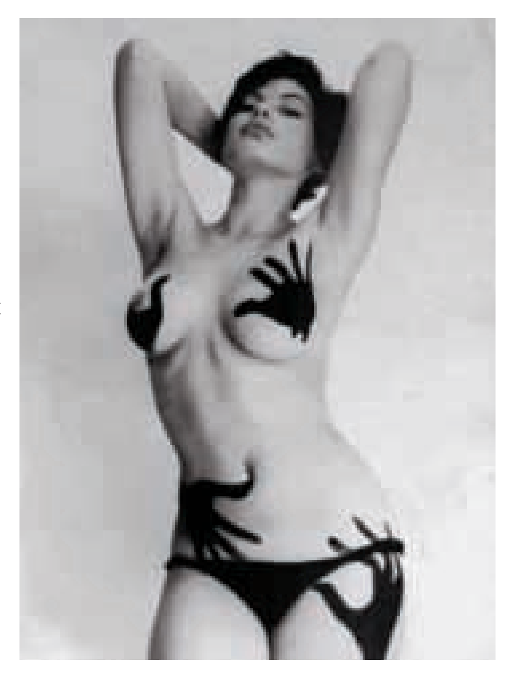
Germany was the third country preparing for a rich erotic future in 1900, while struggling with its own peculiar moral issues. The degenerative effects of recreational masturbation were widely publicized there as in America, but Germany had the counterforce of Sigmund Freud warning that sexual repression was just as dangerous. There was also the issue of Germany's Industrial Revolution, which brought undesirables into the country and ill health upon its citizens. This inspired a fast-growing eugenics cult and the rise of early socialism. Out of this stew came the Beauty Movement and its magazines, worshipping all that was lovely, but particularly young, naked female Aryan bodies. As in France, it was all in the context; nudity was accepted when presented asexually. Of course, as any boy will tell you who's ever taken pleasure from the underwear ads in the catalogue for Victoria's Secret or in fact, that of Sears, context is crap; but if we assume many censors through the ages have been consciously or unconsciously in on the game—that they, in fact, want to see nudes as much as any man but can't admit it—then we see what an ally context has been for all concerned. In Germany the concept of context vis-à-vis nudity would be tested as nowhere else in the first three decades of the 20th century. When the Weimar Republic fell in 1933, there were hundreds of magazine titles in Germany that included nudity as part of dozens of philosophical packages, none of which admitted sexual titillation as any part of their purpose.

As the century progressed publishers in England, Sweden, Argentina, Japan, Mexico, Denmark and other nations would join the assault on male essence – and male essence would prove itself equal to it all. In rigorous and often vigorous self-testing men made it clear that no number of sensational love stories or warmly colored pictures could make the male well run dry. This did take many more years than most would imagine; eugenics, the 20th century's answer to Tissot's degeneracy theories, found adherents in many countries and would not fall into disgrace until The Third Reich twisted it to their purposes in the early 1940s. In 1928, Safe Council or Practical Eugenics by Dr. B.G. Jefferis still cautioned:

"Boys are sometimes strongly tempted to buy and to pass around among themselves pictures representing the body without proper clothing or even the relations of sex. You simply cannot afford to let the unclean picture get itself stamped upon your mind. It does not fade away. Long years after you saw it, and probably long after sentences that you have heard on the subject are quite forgotten, you will remember the picture. I have heard men say that they would give any sum of money that they could command if they might wipe off their memory some foul picture that they saw and brooded upon when they were boys."

I wasn't there, so I can't argue with the good doctor, but during the more than two years collecting the material for this book I have also spent a few (dozen) days in the Mature Audiences section of the Ebay internet auction site. With the dubious authority that confers, I can attest that many men will give any sum of money they can command to buy that picture they brooded upon as boys.

If you're old enough you may find some of your own cherished memories in these books, but no matter what your age, you'll find things that amuse, amaze, inform, and yes, stir the essence from the early days of men's magazines. In the beginning this was supposed to be a two-book project, starting in 1945 and ending in 1980. As I began prowling used magazine stores, talking to collectors and spending the first of many 12-hour days on Ebay, I saw the start date had to be pushed back. I finally settled on 1900, then came upon the French 'folies' program from the



1880s. The project grew from two to six volumes and still, at this late date, I'm seeing new magazines and hearing new stories I'd like to include almost every day. I've done what I could to get correct information on the magazines and those who made them in the short year I worked on this, but inevitably, given the secrecy with which much of these were produced, some of my facts will prove false; let me apologize up front. No apologies are needed for the magazines. The creativity lavished on these early men's titles puts everything made now to shame. But then I imagine you've already noticed that, as not even Anthony Comstock could have mustered the willpower to read this long-winded introduction before enjoying the photos that follow.

Distribution: How Men's Magazines Got to the Masses

By Michael Feldman







When we confront a rack bulging with the seemingly endless product variations with which publishers compete for our attention, a question that is rarely asked is: How do these magazines get here? And the corollary: Who put them there?

In 1864, a consolidation of New York City's two largest distributors formed the American News Company (ANC). The first continental distribution system, American News maintained a powerful monopoly on what periodicals were made available. They established thousands of outlets at high traffic junctures, railroad stations and later bus terminals, plus hundreds of warehouses in key locations.

Expediting nationwide availability, the US Federal Government, initially to ensure freedom of the press, allowed newspapers and anything else that qualified as a periodical to obtain a subsidized rate to travel on the rapidly expanding railway system. This made transporting a magazine or newspaper, sometimes as far as 3200 miles, economically viable. Enterprising publishers of less than pure news were immediately apprised of this enormous advantage and one of the US Post Office's earliest Second Class Mailing Permits was issued in 1879 to *The Police Gazette*. This so-called newspaper became late 19th Century America's number one source of information on the seamy side of life, graphically enriched by risqué photographs of semi-clothed ladies.

The first challenge to ANC's stranglehold came when Frank Munsey, the progenitor of the American pulp magazine, decided he wanted his mass-audience fiction magazines available on newsstands.

Munsey's competitive cover price, a mere 10 cents compared to the 25 cents to 50 cents norm, was considered too low for American News, and they rejected him. Undaunted, he set up Red Star News, America's first completely independent magazine distribution company. Success was almost immediate. Other print purveyors followed suit. Newspaper magnate William Randolph Hearst established a distribution system for his papers and for a growing magazine line. A series of big city newspaper circulation wars ensued in the 1920s, with delivery truck drivers carrying shotguns. In this volatile period archetypal mobster-distributor and strong-arm circulation director for Hearst, M.L. Annenberg, created an efficient continental infrastructure just for the dissemination of his own specialized product—the daily horse racing forms. Speed and timeliness were introduced as necessary components to regular and reliable magazine availability.

A flood of other independent publisher-distributors had arrived in the 20s with new product lines, many too hot for conservative ANC to handle. One was Wilford Fawcett's *Capt. Billy's Whiz-Bang!*—originally a single sheet of dirty military jokes that quickly evolved into America's first risqué humor magazine. Fawcett developed a strong line of new magazines, and a parallel distribution arm.

The Independent Distributors, or IDs, grew in size and number through the 1920s, fueled by circulation-hungry publishers wanting to circumvent the complacent American News. In Europe the more liberal publishing climate and smaller markets created different situations. In France, the government felt that magazine publishers had enforceable civil rights, and distributors were actually required to give fair distribution to all publications. The French used their greater freedom of lifestyle expression to establish avant-garde visual experiments like the 'folies' nude photography magazines of the twenties and thirties, while Germany specialized in more sober "health, art, beauty and esthetics" variations.

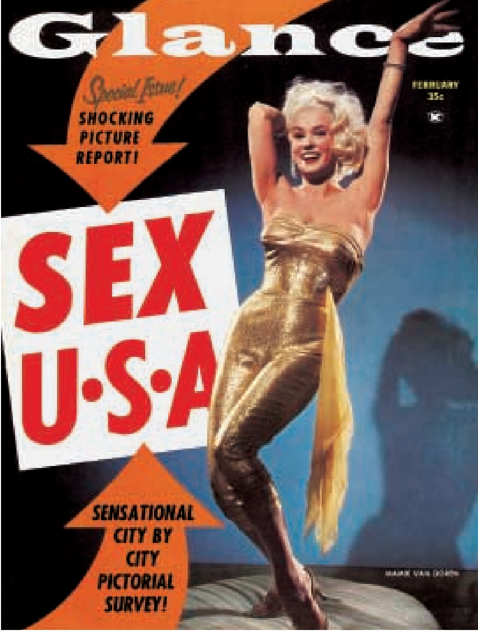



A Most Bizarre Life



The Race to the 60s

“It’s amazing that it took 60 years to get photographs of topless women accepted on America’s newsstands.”





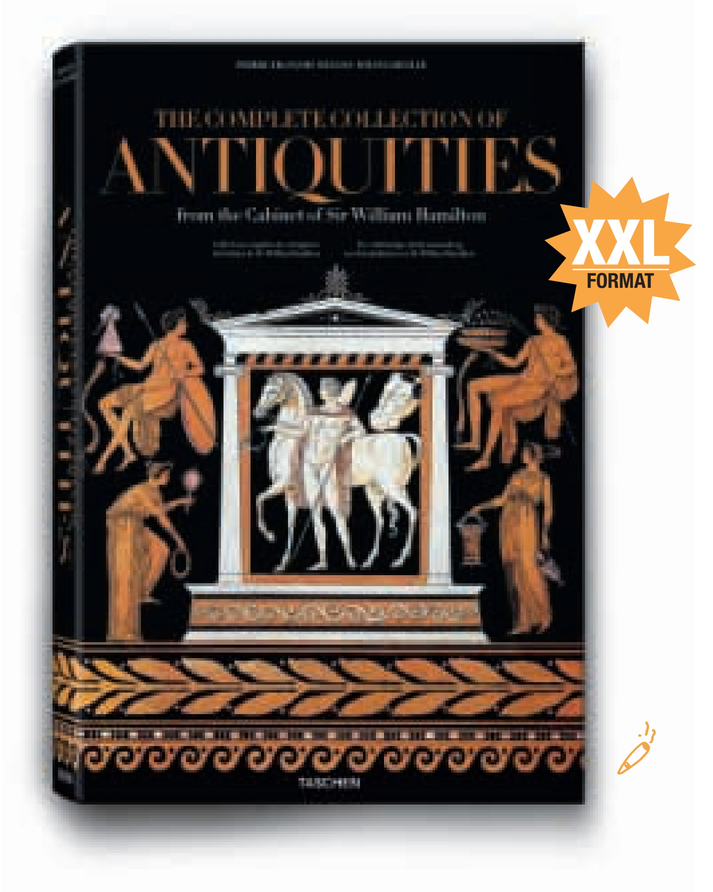
Boatloads of these European magazines found their way into the American markets through the new Independent Distribution system in the 1920s, influencing American publishers to make racier products themselves.
In 1932, Harry Donenfeld, a printer specializing in mildly prurient magazine covers, found himself in reluctant possession of the pseudo-art nudie magazines of King Publishing when they defaulted on their print bill. Now a fledgling publisher, Donenfeld spearheaded a new and highly dedicated distribution company, Independent News, which was the sole distributor for his own innovative integration of fiction and sex—the *Spicy* pulp line, along with *Ginger Stories* and *Broadway Nights*.
The Second World War was a boom time, but the decade after the war saw tastes in consumer entertainment rapidly changing. Magazine sales were up worldwide, but Americans were quickly embracing the new television medium—delivering entertainment free into their own homes.
Meanwhile, limping American News was becoming mob infiltrated. There were Senate investigations on organized crime throughout the fifties, and American News did not escape scrutiny. In early 1957, out-of-step and already forced by government decree to abandon its monopolistic tactics, American News closed down its periodical distribution arm.
With family oriented television reluctant to deal with anything resembling sexual content, a second wave of men's magazines and sexually overt paperbacks hit the market in the late fifties. American publishers and distributors began to demand the same level of tolerance and acceptance enjoyed in other world markets for so many years.
The 1950s ended on an up note with the newly emerged original paperback novel, cultivated by the Independent Distributors, assuming the role of the dominant reading form in North America.
In this newly liberal atmosphere Mickey Spillane, with his heady mixture of sex and violence, became the best-selling author in US history; the publishing industry successfully penetrated every corner of the continent; and men’s magazines were at last openly displayed and readily available on America’s newsstands.

Page 32: Top left *Escapade, USA, 1956.* **Top center** *Caper, USA, 1956.* **Top right** *Duke, USA, 1957.* **Page 33: Left** *Jem, USA, 1959.* **Top right** *Glance, USA, 1959.* **Bottom right** *Phyllis in Censorland, England, 1950s.*

types of books that you do, because I can’t get enough of them! Ciao, Carlos!” *—Carlos,* United States, on taschen.com

Right *Attic hydria, Apollo, Eros and the Muses (?) London, British Museum*

The birth of neoclassicism



Sir William Hamilton "has long made it a pleasure to collect these precious Monuments of the genius of the Ancients, and less flattered with the advantage of possessing them, than with that of rendering them useful to Artists, to Men of Letters and by their means to the World in general." —D'Hancarville, 1766



This spectacular compilation of plates, representing a superb collection of ancient vases, is the fruit of a collaboration between Sir William Hamilton (1730–1803), British diplomat and collector, and Pierre-François Hugues D'Hancarville (1719–1805), an adventurous connoisseur and amateur art dealer. As an envoy to the British Embassy in Naples, Hamilton developed a keen interest in both antiquity and volcanology, studying the royal excavations of Pompeii and Herculaneum and publishing the first scientific essays on mount Vesuvius. During his stay in Naples he built up the finest collection of ancient vases of his time, which he sold, in 1772, to the British Museum in London. Before the invaluable pieces were shipped off to England, D'Hancarville was commissioned to document the vases in words and images. Never before have ancient vases been represented with such meticulous detail and sublime beauty. The famous catalogue was published in four volumes. Complete sets of these rare volumes today fetch top prices at auction. We have borrowed a fine copy from the Herzogin Anna Amalia Library in Weimar to reproduce in detail, so that the reader can experience the same images that sparked Britain's, and indeed Europe's, taste in the classical style and inspired reproductions by pottery manufacturers such as Wedgwood.

The authors: **Sebastian Schütze** was a long time research fellow at the Bibliotheca Hertziana (Max-Planck-Institute for Art History) in Rome and currently holds the Bader Chair in Southern Baroque Art at Queen's University, Kingston. He has published widely on Italian art and culture in the early modern era and is a member of the scientific board of the Istituto Italiano per gli Studi Filosofici in Naples. **Madeleine Gisler-Huwiler** studied classical archaeology, ancient history and old Egyptian at Fribourg University. She has collaborated on various excavations and exhibitions and is presently writing a catalogue of the first Hamilton collection of vases for the British Museum.

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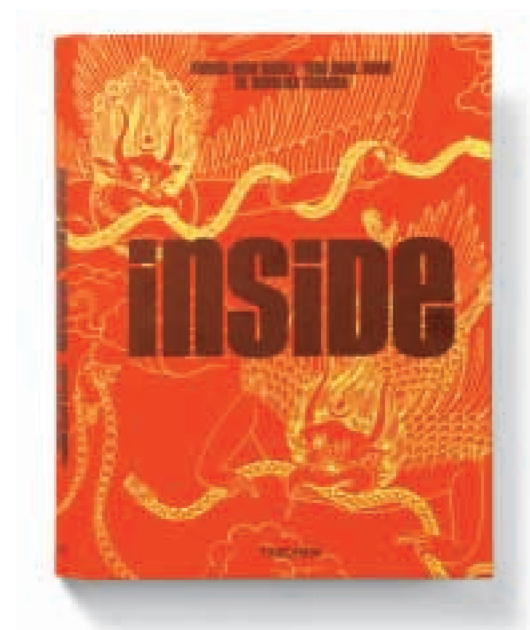
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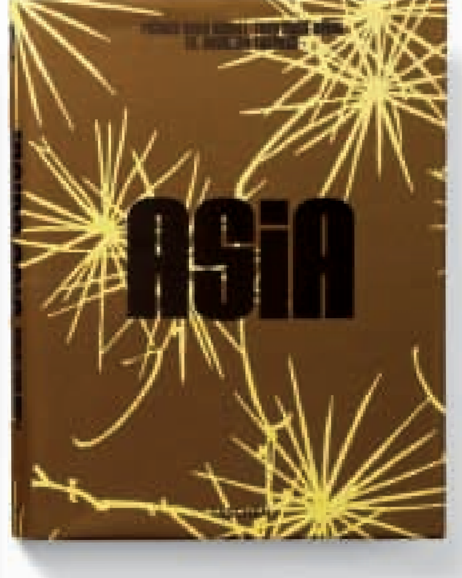


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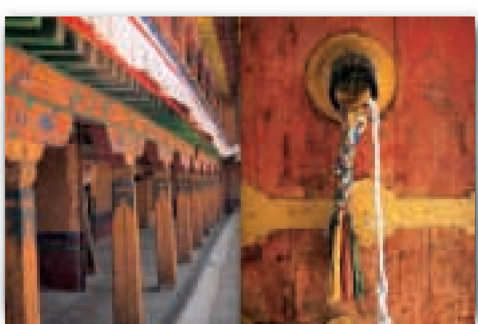
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The photographer: Swiss photographer **Reto Guntli**, based in Zurich, regularly travels the world taking photos for international magazines. He has published numerous books and contributed to TASCHEN publications such as *Great Escapes Asia* and *Great Escapes Europe*.
The editor: **Angelika Taschen** studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987, she has published numerous titles on the themes of architecture, photography, design, and contemporary art.

Right *Wat Visoun, Laos*





 "The unorthodox covers of TASCHEN's voluminous *Inside Africa* books set



the tone for the fascinating content within." —*Elle Decoration*, Johannesburg, on *Inside Africa*



Page 38 *China Club, Singapore*
Page 39: Top *Wat Damnak, Siem Reap, Vietnam*
Bottom *John Hardy, Indonesia*

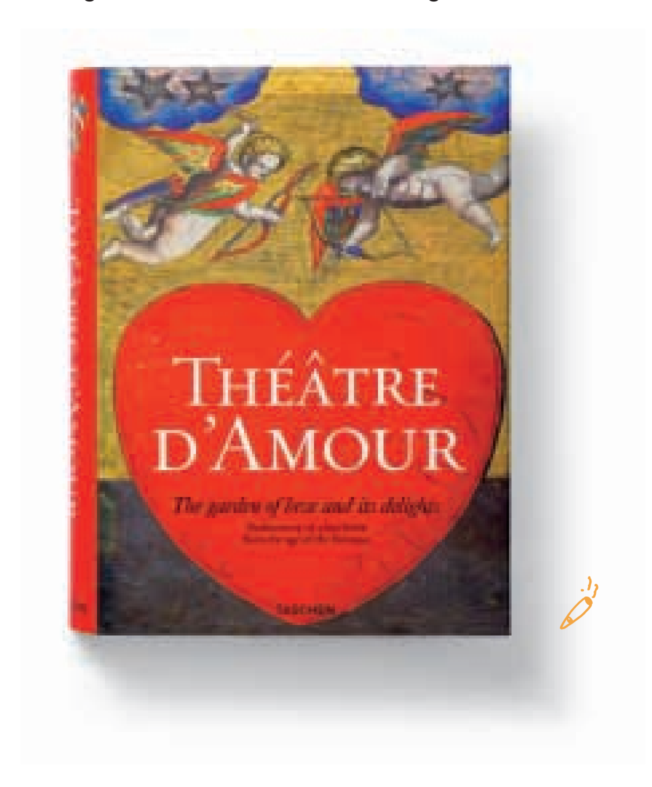


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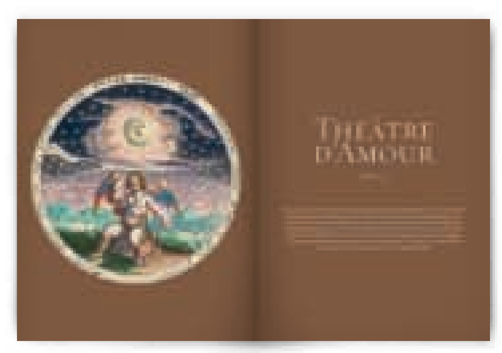
Right *fol. 1: Venus and her son Cupid*

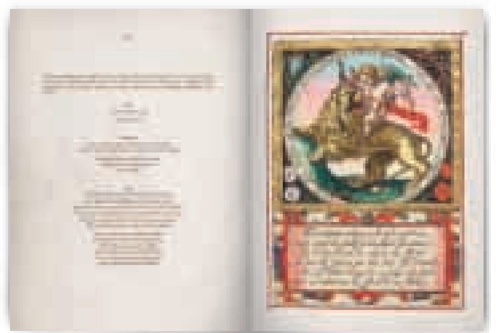
The gift of love

The garden of love and its delights

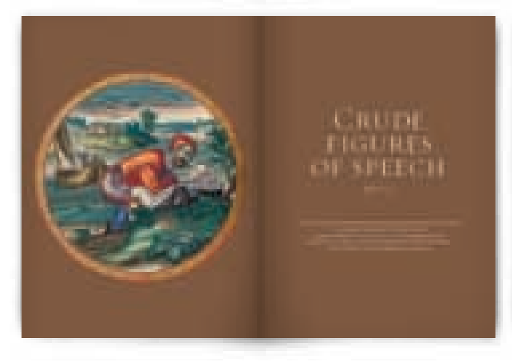


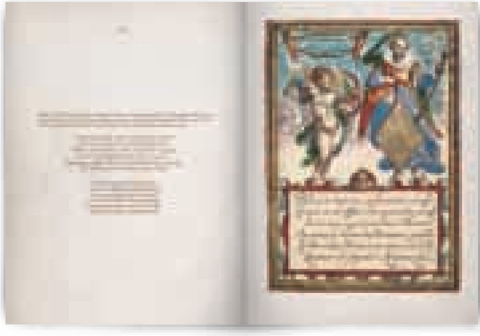
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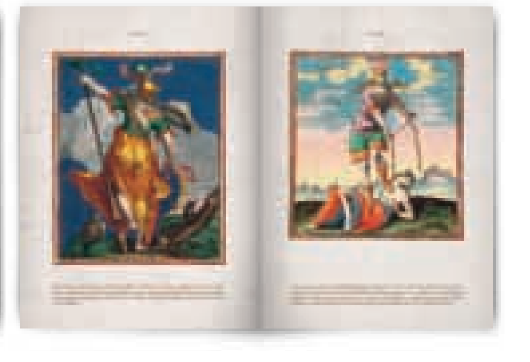












This collection of late 16th and early 17th century love emblems was amassed around 1620 by an unknown lover, doubtless consumed by passion and fiery loins, and given to his or her lover as a token of romance and affection. Composed of mythological, allegorical, and even erotic prints, the emblems (created by printmakers such as Abraham Bloemaert, Pieter Brueghel, Agostino Carracci, and Jacob Goltzius) illustrate scenes like *The Trades of Cupid, The Seven Vices, The Seven Virtues, The Muses, The Ages of Man*, and *Five Senses*. Publication, or collecting and binding, of love emblems was a novel and popular pastime in the Netherlands in the early 17th century, and the particular album reproduced here is an outstanding example. Meticulously colored and heightened with gold and silver, these prints surely won the heart of their lucky receiver. Though the album's exact provenance is unknown (due to the removal of the original insignia by a later owner), the outstanding quality, coloring, and extensive use of gold and silver suggests that it was produced for a rich, cultivated, and probably infatuated client. Since use of color was rare and albums were often one of a kind, it is likely that this copy is completely unique; its 143 folios are all reproduced here in their original size (25.3 x 18.5 cm), complete with an introduction and accompanying descriptions by author Carsten-Peter Warncke. What would the original owner have said if he or she knew the album would end up, 400 years later, warming the hearts of so many?

The author: **Carsten-Peter Warncke** studied art history, classical archeology, and literature in Vienna, Heidelberg, and Hamburg, and received his doctorate from the latter in 1975. He is professor of art history at the University of Göttingen.

 "TASCHEN est l'éditeur qui a revolutionné le marché du livre illustré." *—Le Monde*, Paris



Emblematic ecstasy

By Carsten-Peter Warncke

Love and good-natured humour are announced in equal measure by the title *Badineriees d'Amour* (Jestings on Love), which opens this collection of hand-coloured copperplate engravings from the late 16th and early 17th century. These engravings were originally issued separately and in their own right; only later were they compiled into book form. Today this remarkable anthology represents a unique document of the culture of its epoch. The word badinerie (Fr. jest, banter) is a pointer to what lies in the pages ahead: a light-hearted discourse, as so often conducted between lovers, and on the subject of love. This playful repartee is voiced not through dialogue alone, but through words and pictures whose inseparable connection is what makes this anthology so remarkable. Scarcely an image without texts to elucidate it, to enlighten us as to the significance of the motifs illustrated and to tell us the meaning of the whole.

Today this remarkable anthology represents a unique document of the culture of its epoch.

The subjects and artistic styles brought together in this album are as rich and varied as the hues in which its engravings have been hand-coloured. And like the title itself, the form and content of the anthology are open to more than one interpretation. For behind all the bantering and play upon words lies the seriousness of the subject itself: love as the greatest mystery of human co-existence. Beneath the superficial charm of their visual attraction, it is the deeper message of the pictures that captivates us. They seek to hold up human nature to the light and issue an appeal to our moral sensibility. Love assumes countless guises, and assembled here before our eyes is a rich kaleidoscope of artistic devices typical of the 16th and 17th centuries. These include in particular large numbers of compositions termed emblems, but also allegories and proverbs. Alongside the series of the Virtues and Vices we find the Elements, the Ages of Man and the Five Senses—we are presented, in short, with the whole world in overview.

We do not know exactly when, for whom and by whom this anthology was compiled. Later inscriptions on the flyleaves simply tell us that the book, with its collection of over 140 copperplate engravings, passed through the hands of several owners from the 18th century onwards. Around 1700 it formed part of the collection of Jeanne-Baptiste d'Albert de Luynes, Countess of Verrue, who lived from 1670 to 1736 and who ranked amongst the most important bibliophiles of the 18th century. (When her library was auctioned in 1717, no fewer than 18,000 volumes went under the hammer.) Rebound in the 19th century—the present binding dates from about 1850— the anthology subsequently belonged to José M. Catarineu, as named in the bookplate pasted at the front, and afterwards to Otto Schäfer (Schweinfurt industrialist and collector).





The earliest of the engravings was printed in 1568, the latest in the 1610s, and almost all were executed by Netherlandish artists and destined for the international market. They include copies of works not just by famous Flemish masters such as Pieter Bruegel the Elder, but also by Italians such as Agostino Carracci. The pictures are accompanied by lines of verse for the most part in French, although also in Latin—at that time the lingua franca of the educated classes—and Dutch. The care devoted to these verses is matched by the attention paid to the colouring: alongside the polychrome palette employed within each scene, the use of gold and silver heightening, in particular in the borders, is also striking. The engravings are thereby aimed at a very specific public: the wealthy and the educated. Those who did not keep a collection of copperplate engravings tucked away in a folder merely to look at occasionally, but who deployed decorative artistic means to show them off to their best advantage; those, too, who could read several languages and compose polyglot texts themselves, and who were able to understand what these pictures, with all their scholarly references, had to say. Contemporary readers first have to reacquaint themselves with this long-forgotten world of now largely obsolete cultural ideals, with their social demands and expectations, their standards and values, their conventions and distractions, their didacticisms and witticisms. The potent combination of word and image thereby emerges as an enduring focus of attention – a combination that characterizes, in however different a form, our own audiovisual civilization today.

The emblems

These are no simple scenes. For all their differences of form, motif and subject, the pictures in this anthology are united by their reference to a deeper meaning that lies behind and is expressed through the appearance of things. They are symbols and allegories, to modern scholars two distinct systems, but in those days seen as alternative ways of saying the same thing. For each of these modes of representation there evolved a wealth of artistic forms designed both to encode and to decipher the meaning of the scenes portrayed.

Behind all the bantering and play upon words lies the seriousness of the subject itself: love as the greatest mystery of human co-existence.

Making up the largest group in our anthology are love emblems, part of the emblem genre which flourished between the 16th and 18th century and which was typically exploited for its symbolic potential. As otherwise almost never the case in the history of art, the birth of the emblem as an artistic genre can be assigned to a precise date. In 1531 the offices of Heinrich Steyner in Augsburg published the *Emblematum liber*, a small book authored by Andrea Alciato, an Italian humanist and professor of jurisprudence at Lyons. Most of the texts sprang not from Alciato's own pen, however, but from a collection of ancient Greek poetry entitled the Anthologia Graeca. The *Emblematum liber* is nonetheless Alciato's intellectual achievement, for he prefaced each poem with a short caption summarizing the message conveyed by the verse. The publisher in turn also added woodcut illustrations by the Augsburg artist Jörg Breu. The result was an attractive three-part form comprising a short, pithy motto (or lemma) at the top, a picture and a text expounding the lesson delivered by the motto and the scene portrayed in the picture. This text is ideally formulated in lines of verse but may also be composed in prose.

This technique of combining a symbolic image with a definition of its hidden meaning is perhaps best illustrated with an example. From the *Anthologia Graeca* Alciato took a six-line poem (Anth. Graec. IX, 221) which belongs to the genre of ekphrasis, a description—in particular of pictures or sculptures—undertaken as an exercise in rhetorical excellence (fol. 7). In this case the poem describes a scene carved as a cameo onto a stone. Cupid, depicted as a young boy, is driving two mighty lions with one nonchalant hand and thereby symbolizes the power of love. No one can shield himself from this power. Alciato has captioned the poem with a brief motto of just three words: Potentissimus affectus amor—Love is the most powerful passion. The artist depicts Cupid, who with his eyes bound represents blind love, driving a chariot pulled by two lions. All three components combine to make up the specific significance of the emblem as a whole. (...)

First to appear was the booklet *Théâtre d'Amour* (Theatre of Love). The original title—which still shows through onto the back of the page (cf. detail of the title page)—was printed within a heart-shaped cartouche. It was subsequently painted over in red and a new title, *Badineriees d'Amour* (Jestings on Love) written in gold on top. There follow some introductory pages, two of them intended to hold owners' coats of arms (fols. 2 and 3). Such coats of arms were indeed inserted, but were unfortunately removed again by later owners of the volume. These are followed by a series of 24 emblems (fols. 4–27), representing a revised copy of the very first book of emblems ever to be devoted solely to the subject of love. This had been published in Amsterdam in 1601 under the title *Quaeris quid sit amor*? (You want to know what Love is?) and comprised a collection of copperplate engravings by Jacob II de Gheyn accompanied by verses in Dutch penned by Daniel Heinsius, a humanist scholar born

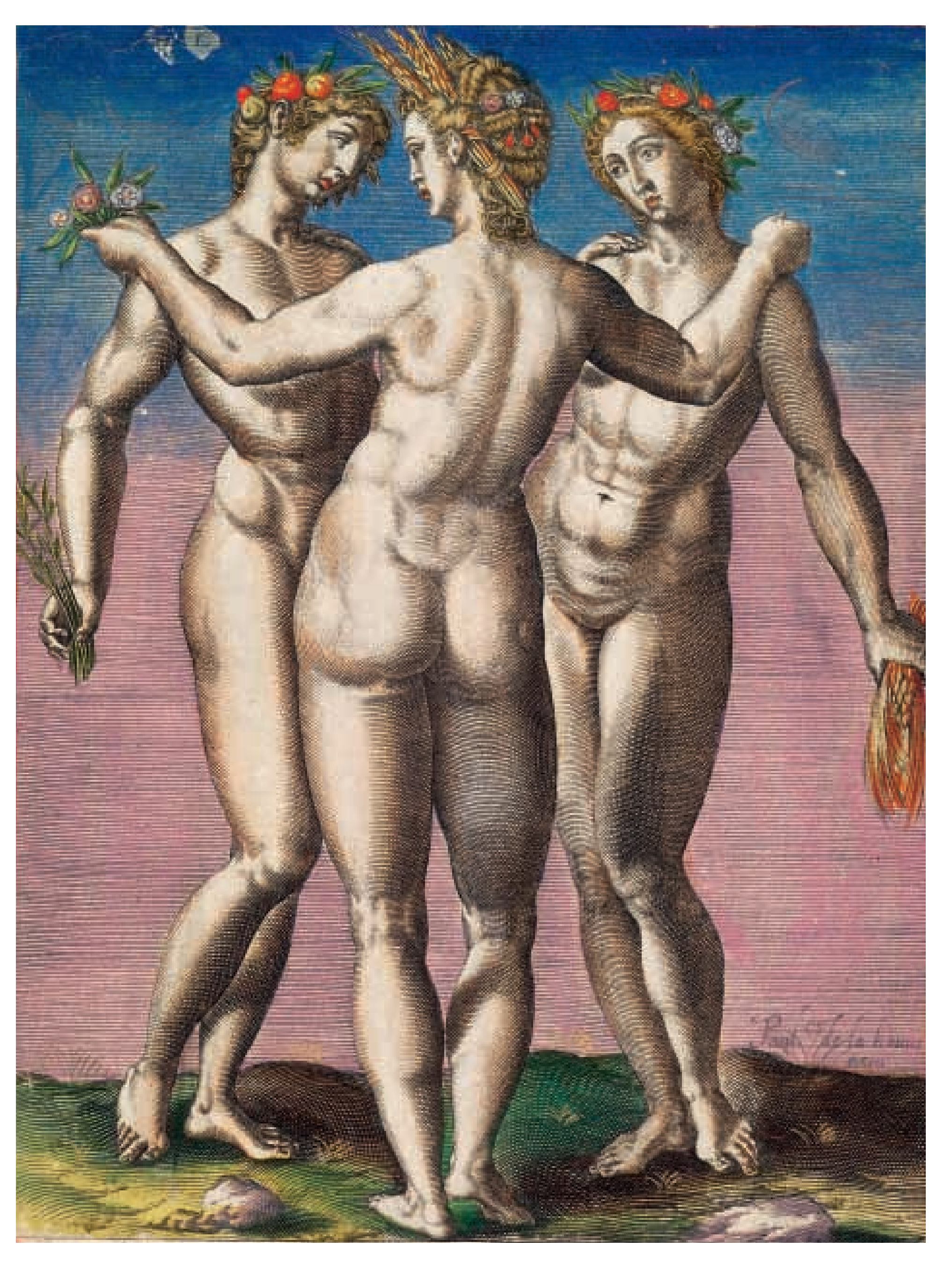
 "TASCHEN ... c'est fashion ... En vingt ans, Benedikt Taschen ne s'est pas ennuyé une

Page 42: Left *fol. 75: Allegory of Marriage*
Center *fol. 96: Personification of love*
Page 43: *fol. 131: The Three Graces*

in Ghent and from 1603 working in Leiden as a professor and librarian. Published anonymously in the original edition, where Heinsius signs himself only under the pseudonym of "Theocritus a Ganda" (Daniel of Ghent), the verses were reprinted unchanged in Heinsius' 1616 anthology of *Nederduytsche Poemata*. In the *Théâtre d'Amour*, however, their place is taken by anonymous French verses which are not translations but commentaries in their own right. This was characteristic of publishing of the day, when book production was dominated by reprints, revised editions and compilations from earlier manuscripts given a new interpretation—by no means always authorized.

This type of intellectual exchange, practised across national and linguistic boundaries, finds one of its finest expressions in the emblem literature of the 16th and 17th centuries. Its products also demonstrate a concept of wit and intellect quite different to the modern belief that originality lies in what has never been seen or known before. Holding sway in those days, by contrast, was the ideal of the "ingenious invention", the extraction of something new from what was familiar and established, and which consequently already held authority. This ideal also permeates the *Théâtre d'Amour*, which takes up many of the motifs and subjects found in earlier works of symbolism. In programmatic fashion, Heinsius begins with an emblem that is a variation upon another (fol. 7). Under the revealing motto Omnia vincit amor (Love conquers all) we see a mighty lion who, with Cupid at the reins, has been transformed into a meek mount for a boy. This is without question a reworking of the symbolic illustration of the power of love employed by Alciato. The accompanying text has also been changed, and just as with Alciato much thought has gone into the choice of an appropriate new motto. Omnia vincit amor is in fact a quotation from Virgil's eclogue (Bucolica, X, 69) and thus assumes a certain level of education on the part of the reader.

We do not know exactly when, for whom and by whom this anthology was compiled. Later inscriptions on the flyleaves simply tell us that the book passed through the hands of several owners from the 18th century onwards.



Tellingly designated a "jest" under the revised *Badineriees* title, this witty characterization of one of the many aspects of love thus quickly reveals itself as by no means shallow and superficial, but as a meaningful conversation between initiates sharing the same breadth of scholarship. Nor was this the first time that the Virgil quotation had been used to accompany an emblem. The same motto had already appeared in one of the earliest German books of emblems, published in Frankfurt am Main in 1581 by the German humanist Nikolaus Reusner. Virgil's lines here accompany a heavily-laden donkey symbolizing parental love: donkeys—according to the Roman writer Pliny the Elder in his *Natural History* (Historia naturalis, VIII, 169)—are constantly alert to any danger threatening their young and will always protect them and save them from peril. The credit for interpreting the motto from a different angle cannot be given to Heinsius, however. In the border surrounding the emblem picture, the motto is followed by a Latin distich signed "H. Grotius". This signature points to none less than Hugo Grotius (actually Huig de Groot), the famous Dutch lawyer and father of international law, who was at that time one of Heinsius' close friends. It was he, therefore, who created this emblem (and there are others also signed "Grotius" or "H._G." in the border—cf. fols. 6, 7, 16 and 19). Heinsius "simply" composed the lines of Dutch poetry, which in the present volume have been eliminated and replaced by new French verse. The present love emblems are thus typical of the technique of citing and adapting earlier inventions. Such borrowings gave the well-informed reader the additional, today one might say intertextual pleasure of recognizing the original source and with this the satisfaction of identifying the particular type of variation. (...)

In the 16th century these devices became the subject of their own literature, and many were adopted into emblem books, as demonstrated by our own booklet (cf. fols. 6, 18, 23, 24). Both devices and emblems frequently took their motifs from The *Hieroglyphics of Horapollo*, a collection of symbols that had been discovered in 1419 on an island in the Greek Cyclades and brought to Italy. Ascribed to Horapollo, the *Hieroglyphics* was believed to document the hieroglyphs of Ancient Egyptian picture writing. Out of this there evolved a separate system of symbolic imagery, known as Renaissance hieroglyphics. One of its motifs, which found its way into the design of heraldic devices and from there into the emblem literature, is the salamander, which appears on folio 18 in our booklet. (...)

Making up the largest group in our anthology are love emblems, part of the emblem genre which flourished between the 16th and 18th century.

After love emblems, personifications make up the next largest group of illustrations in this anthology. Here represented in several series of engravings (fols. 28–35, 92–111, 118–120,



“TASCHEN continues to surprise us with gigantic volumes whose attractions are

A heartwarming album of romantic illustrations

Page 44 *fol. 137: The nymph Galatea*
Page 45 *fol. 112: An allegory of Vanitas*

139–142), personification is the form of allegorical representation with probably the longest tradition in the history of Western culture. As its name suggests, personification is a method of illustrating an abstract idea, otherwise visually impossible to depict, in the shape of a human figure. We are all familiar with such personifications, even if they are falling out of use in modern times. The personification of Justice as a woman with her eyes blindfolded, wielding a sword in one hand and a set of scales in the other, is still familiar, however, as it can frequently be seen adorning old law courts. Justice indeed offers an excellent demonstration of how the system works: the femaleness of her figure reflects the grammatical gender of the word (derived from the Latin justitia); her blindfold represents the duty to pass unbiased judgement without respect of person and according only to the facts; her scales symbolize the measured process of arriving at a verdict by carefully weighing up every factor relevant to the case; and her sword indicates the sentences that the court can pronounce. Something that requires a great many words to describe and characterize can thus be expressed in a single, comprehensible image which is easily grasped by the imagination and intellect. (...)

With a history almost as ancient are the Seven Virtues and the Seven Vices, who emerged as concepts in late antiquity in Prudentius' *Psychomachia* and who became a regular theme of allegorical and symbolic portrayals in literature and art from the Middle Ages onwards. Over time there evolved a canon of these recurring figures, one that finds its way into our anthology, too (fols. 92–105). Thus the Seven Virtues are present in a set of engravings made by Christoffel I van Sichem around 1600 and published by Claesz. Jansz. Visscher in Amsterdam (fols. 92–98). They fall into two categories: first the spiritual virtues of Faith, Hope and Love, and secondly the cardinal virtues of Justice, Prudence, Fortitude and Temperance. They are clearly identified by name and shown with their characteristic attributes, whereby the fact that Justice is not wearing a blindfold demonstrates that the format still offered scope for variation. The Seven Virtues have their opposite in the Seven Vices, which by the moral standards of Christianity count as the seven deadly sins: Pride, Lust, Envy, Anger, Covetousness, Gluttony and Sloth. They appear here in another set of engravings by Crispin de Passe the Elder, executed around 1600 from drawings by the important Flemish artist Marten de Vos (fols. 99–105).

Cupid, depicted as a young boy, is driving two mighty lions with one nonchalant hand and thereby symbolizes the power of love. No one can shield himself from this power.

A long-established system of allegorical representation also existed for some of the physiological traits of the human character. This artistic tradition is represented here by the series of the Five Senses (fols. 106–111) issued by the publisher Assverus van Londerseel, who was active in Amsterdam and Rotterdam and collaborated closely with the engraver Nicolaes de Bruyn. All he was previously known to have published was a series of small sheets of the Five Senses engraved from designs by Marten de Vos, but that series is not the same as the one in our album!

Humankind is part of divine creation and hence subject to its order—this was a conviction embraced as firmly in those days as Christian values. Art correspondingly offered allegorical depictions of all the phenomena that shape our cosmos and govern life on earth, such as the seasons of the year, the times of day and the elements. Like so many of these concepts, the notion of the four elements can be traced back to the natural philosophy of antiquity, where—in contrast to modern natural science—the elements are differentiated not by their physical and chemical properties but by their fundamental effect on and significance for the natural world. We find them here personified by deities from antique mythology, in a set of four sheets by Jacob Matham after drawings by Hendrick Goltzius (fols. 139–142). The times of day feature in our album only in the figure of Aurora, who represents the dawn (fol. 118). This engraving was issued by the Antwerp publisher Adriaen Collaert, whom we know produced several such series, none of them the same as our sheet, however.

Also appearing in isolation are two sheets by an unknown engraver depicting Generosity (Liberalitas, fol. 119) and Diligence (Diligentia, fol. 120), which may belong to a larger series of personifications of Noble Virtues. They demonstrate that the world of allegory in the Renaissance era embraced a wide range of forms, and so it is no surprise that there are scenes in our album that do not slot easily into specific categories. It is these very engravings, however, that lend the anthology its particular charm, as they fuse imagery from the Christian heritage with the mythology of antiquity. Pallas Athena, for example, the Greek goddess of wisdom, traditionally served as the personification of civilized life—as in an engraving by Boetius Adam Bolswert after a design by Abraham Bloemaert (fol. 134)—and also as the victor over Barbarism, as engraved by Jean Dubrayet (fol. 135). To some degree a pendant to Pallas Athena are the Three Graces, the idealized beauties of antiquity who, during the Renaissance in particular, were widely used to symbolize the arts. They appear in two separate engravings in the present collection, but interpreted in an earthier light (fols. 131, 136). So too the allegory of love featuring Bacchus, Ceres and Venus (fol. 57), equally famous in its own day, delivers a down-to-earth message. While these may seem only loosely linked with the theme of "Jestings on Love", they have a place—as the Virtues and Vices show—within the Christian worldview and lead on in our album to the sacrament of marriage. Three sheets by an unknown engraver illustrate the different motivations behind marriage and how they are to be judged (fols. 74–76).

Ultimately, however, all human life and endeavour is overshadowed by transience, probably the most characteristic allegorical theme of the era and represented in our anthology in three engravings particularly typical of their genre. The first (fol. 113) is an engraving after a design by Karel van Mander, who as well as being a painter was also the most important Netherlandish writer on art of the early 17th century and author of the *Schilderboeck* published in 1604. The second and third engravings offer two particularly interesting variants of the widely used allegory of Vanitas, the infant with the skull (fols. 112, 132).

Representing an entirely different category of emblem are six engravings of historical scenes drawn from mythology and the Bible (fols. 79, 114, 121, 133, 136, 137). In the art theory of the Renaissance, history painting was esteemed as the highest of all the genres. It was thought to place the greatest demands upon the artist, whom it required to translate a historical event into the bearing and behaviour of the actors involved. It was at the same time suitable for expressing a complex content; it is by no means rare to find a deeper, usually moralizing message being delivered under the guise of history. One such engraving in our album was designed by Karel van Mander and depicts the Old Testament story of Lot and his daughters, a classic tale of incest (fol. 79). Illicit sexual relations are also a prominent theme of a series of copperplate engravings executed between 1590 and 1595 by Agostino Carracci, the brother of Annibale Carracci, master of the Galleria Farnese in Rome. Entitled the Lascivie (Debaucheries), their liberal subject matter aroused the displeasure of Pope Clement VIII but great interest amongst collectors. Modern-day research puts the total number of sheets making up the Lascivie series at sixteen and has identified a number of copies by Dutch artists. Four such copies are contained in our anthology (fols. 121, 136, 137, 143). (...)



Between these engravings we find series and individual sheets whose subjects derived not from the educated canon of classical literature but from the popular iconography of the day. An example here is the ten-part Ages of Man series designed and engraved once again by Crispin de Passe the Elder in Cologne (fols. 122–130). These are not personifications, but genre-like scenes which characterize, in actions, events and poses, the successive decades of a man's life (the picture of the Sixty-year-old is missing). Themes all too familiar from real life also included the follies of love and in particular the buying of love with money, as treated here in a short series of three engravings executed in Haarlem around 1600 by Jakob Goltzius, a brother of the important Hendrick Goltzius, on the basis of designs by Pieter de Jode (fols. 115–117). Their inclusion of verse couplets lends them the moralizing character typical of genre painting in the Netherlands, and thereby underlines the close link between genre painting and emblem art.

While genre painting (so-called only since more recent times) emerged as a separate discipline as late as the end of the 16th century, its most celebrated forerunners included Pieter Bruegel the Elder, known as "Peasant Bruegel" for his many portrayals of subjects from Dutch daily life. Bruegel's famous *Proverb* paintings are here interpreted in twelve engravings by Hieronymous Wierix and Pieter van der Heyden, originally published in Bruegel's native city of Antwerp in 1568 and only rarely surviving (as here) in a complete set (fols. 80–91). They are thereby the oldest engravings in the album. (...)

Linked somewhat more closely to the overall theme of our volume is another series of twelve engravings, which together illustrate a number of idiomatic expressions and rather crude double-entendres passing between men and women (fols. 62–73). Vulgarity was in those days considered a sign of commonness, since in the hierarchical mindset of the age illiteracy, uncouthness and social inferiority all went hand in hand. This attitude is encapsulated in the emblem of three rabbits combined as if into a coat of arms symbolizing fecundity and promiscuity (fol. 78), an image whose origins can be traced back to the Middle Ages. It is preceded by a warning about the fickleness of fortune, the ups and downs of life in the shape of a nobleman and a fool coupled together into a rotating coat of arms (fol. 77). (...)



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The author:
Steven Heller is the art director of *The New York Times Book Review* and co-chair of MFA Design at the School of Visual Arts. He has edited or authored over eighty books on design and popular culture including *Merz to Emigre* and *Beyond: Avant-Garde Magazine Design of the 20th Century* and *Design Literacy Revised.*

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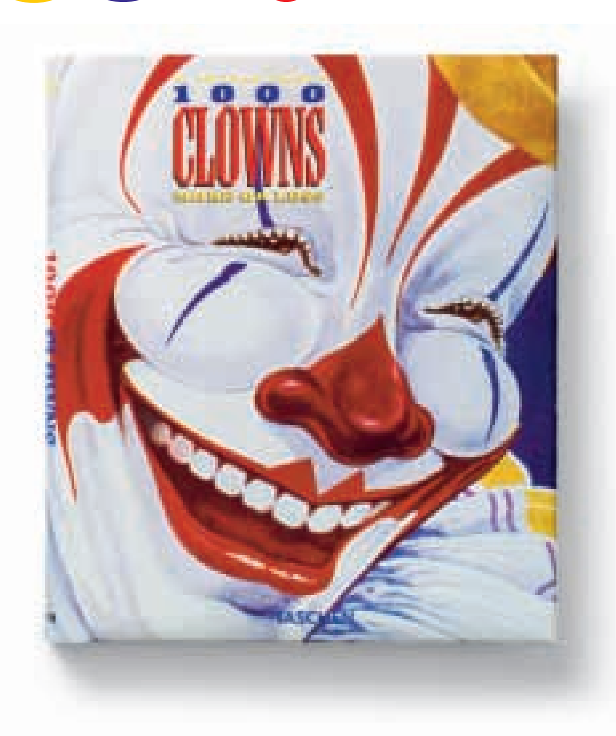
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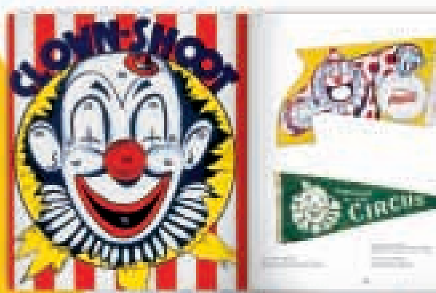
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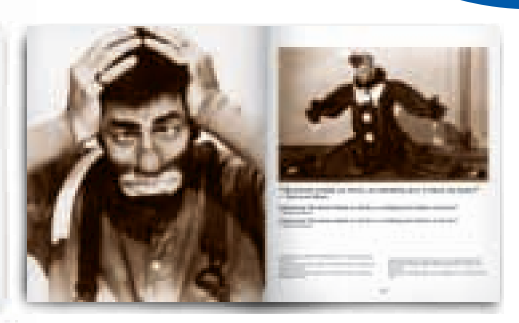
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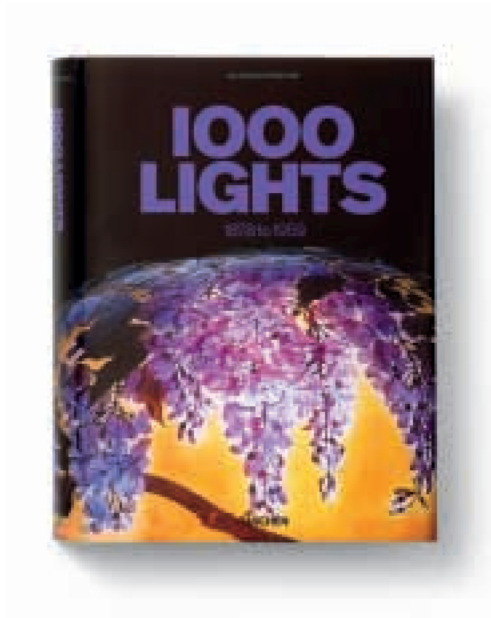
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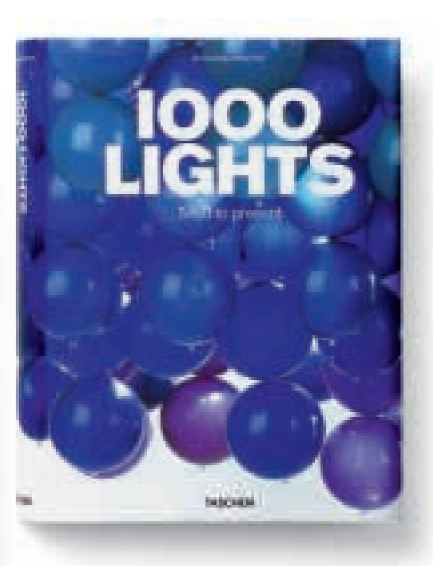

Photograph, 1958, H. Thomas Steele Collection

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Right *Moloch floor light, 1970–71*
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The editors: **Charlotte J. and Peter M. Fiell** run a design consultancy in London specializing in the sale, acquisition, study and promotion of design artifacts. They have lectured widely, curated a number of exhibitions, and written numerous articles and books on design and designers, including TASCHEN's *Decorative Arts* series, *1000 Chairs, Design of the 20th Century, Industrial Design A-Z, Designing the 21st Century, Scandinavian Design*, and *Graphic Design for the 21st Century*.



"Fiell Good Factor ..." —*The Saturday Telegraph Magazine*, London

The Evolution of Artificial Light

Charlotte & Peter Fiell



Of all the great achievements of science and invention, the production and application of artificial light ranks amongst the highest. Few human endeavors have had such a far-reaching influence upon the development of civilization. Today we take electric lighting for granted, yet just over a hundred years ago transforming night into day at the flick of a switch was hailed as nothing short of miraculous. Since humankind's earliest origins, the patterns of daily life had been determined largely by the sun—the greatest light source of them all. In many ancient

"Without artificial light, mankind would be comparatively inactive about one half its lifetime."

— M. Luckiesh, Artificial Light, 1920

societies, the sun was perceived as no less than the giver of life and was used to define the world in symbolic terms. The development of artificial light, on the other hand, provided a vital means of independence from the rhythms of nature and increasingly enabled humans to redefine the world around them. The progress of civilization has been inextricably linked with the evolution of artificial light, which can be seen both as an economic factor and as an artistic medium that has long influenced our health, safety, efficiency and happiness. The advances in man-made light—from the humble oil lamp to the first practical incandescent electric light bulb and on to fluorescent tube lighting—have progressively lengthened our waking hours so that now we can truly state that we live in a non-stop 24-hour society. Even today the electric light is still seen as a potent symbol of progress.

This book (Volume One of a two-volume set) focuses on domestic lighting design from the early 1880s to the late 1950s and aims to show how the development of electric lighting at the end of the 19th century coincided with the emergence of the new profession of industrial design. Artists, architects, engineers and designers took up the challenges provided by this new and exciting technology and applied it to the design of many different types of light fixture—hanging, floor, table and so on—often in very unique and individual ways. While many designers concentrated on producing functional lighting solutions, others preferred to explore the expressive potential of electric light through the use of a variety of natural and synthetic materials and a wide range of production techniques and technologies. During the early years of domestic electrification, lighting products were often designed as integral elements of complete interior schemes and were therefore almost always labor-intensive and expensive to produce. During the inter-war period, however, as the reality of the Machine Age and large-scale industrial manufacturing grew, product designers began to look for more universal and affordable solutions that speculated on serial production. Later, in the post-war era, designers began a period of remarkable formal experimentation that considerably extended the esthetic parameters of lighting design. In comparison to other areas of consumer product design, such as automotive, seating and domestic appliances, lighting products do not have to adhere so closely to ergonomic requirements and this allows for a much greater freedom of compositional expression. The many historic lighting designs featured in the following pages have been carefully selected as among the finest and most important examples of their kind. Not only do they best reflect the styles and movements that defined design during the first half of the 20th century, they are also among the most innovative in articulating the uniquely expressive quality of emitted light. Quite simply, artificial lighting has enlightened the world by illuminating our path towards civilization.

Incandescent Electric Lighting

In 1845 William Staite, who had earlier invented a clockwork mechanism for regulating the distance between carbon electrodes in arc lamps, demonstrated a lamp with a metallic filament at a conference held at the Sunderland Athenaeum. Among the audience at this event was a 17-year old student by the name of Joseph Swan (1828–1914). Indeed, it was this youthful encounter that led Swan to become interested in the development of practical electric lighting. That same year a patent specification for a new electric lighting device was published on behalf of a young American inventor, John Wellington Starr (d. 1846). The patent described an apparatus consisting of a short carbon

"Who will change old lamps for new ones? … new lamps for old ones?"

— Aladdin from The Arabian Nights

rod positioned above a column of mercury, which was placed in a Torricellian vacuum. Unfortunately for Starr, the glass used in this experimental light bulb blackened too rapidly to make it a viable proposition.









Captivated by Staite's demonstration and intrigued by Starr's in vacuo concept, Joseph Swan began conducting experiments with a view to developing the first economical incandescent electric lamp. In 1848, via a process which involved saturating paper strips and coils with tar and treacle, placing them into a mass of powdered charcoal and then kiln-burning them in a fireclay crucible, Swan managed to obtain extremely thin and flexible spirals and strands of carbon. By 1855 at the very latest he had perfected his method of "carbonization" and was able to make very strong yet highly elastic carbon filaments.
During the following years of intense experimentation, Swan—assisted by Charles Stearne—discovered a method that at last allowed him to rid a light bulb of troublesome residual air. He used the mercury vacuum pump invented by Hermann Sprengel (1834–1900) in 1865 to create as near perfect a vacuum as possible while the carbon was cold, and then passed a strong current through the filament to exhaust the remaining small quantity of air before the bulb was finally sealed. This landmark discovery appears to have been made towards the end of 1878: Swan gave the first demonstration of his practical incandescent lamp at the Newcastle-upon-Tyne Chemical Society on December 18 that year. Strangely, Swan did not immediately patent his ground-breaking invention, in the erroneous belief that the principle of incandescent electric lighting had already been in

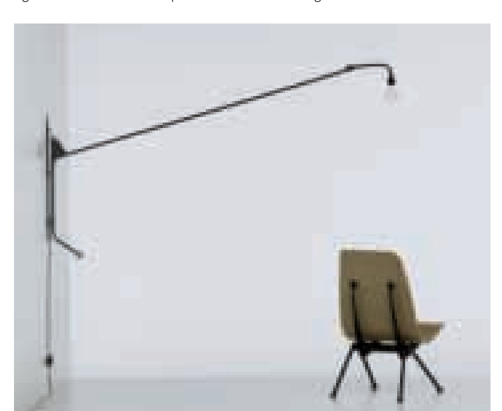
"Today we take them for granted—incandescent bulbs, fluorescent tubes, spotlights, photoflash bulbs, sealed beam bulbs, and a hundred other kinds in daily use. Yet they have changed the lives of countless millions of people—by making life richer, easier, and more satisfying."

— Paul W. Keating, Lamps for a Brighter America, 1954

the public domain too long. Although Stearne urged Swan to file a patent for his incandescent lamp, he resisted and was eventually beaten to it by the American inventor Thomas Edison (1847–1931), who obtained a very broad British patent on 10 November 1879. In fact it was not until the following year that Swan finally patented his lamp. This confusion over patent applications explains why there is often a misunderstanding as to who actually invented the first practical electric light bulb. Although Swan's name is frequently linked to that of Thomas Edison, the two worked entirely independently and it was actually Swan who was the first to develop a successful electric incandescent light bulb—if only by a matter of months.

The Wizard of Menlo Park

As a young but already very successful inventor, Thomas Edison had turned his attention to the "subdivision of light" at the beginning of 1878. In an article that appeared in the *New York Tribune* on 28 September 1878, he declared: "I have let the other inventors get the start of me in this matter somewhat, because I have not given much attention to electric lights; but I believe I can catch up to them now… There is [now] no difficulty about dividing up the electric currents and using small quantities at different points. The trouble is in finding a candle that will give a pleasant light, not too intense, which can be turned on or off as easily as gas". The announcement of Edison's intention to develop a safe and inexpensive electric light bulb caused the price of illuminated gas stocks to tumble



on both the New York and London stock exchanges, while shares in the Edison Electric Lighting Company (founded in 1878) soared from practically nothing to an impressive $1,200 each. Like Swan, Edison realized that the use of high-resistance filaments was the key to producing smaller units of light. At his well-equipped Menlo Park laboratory in New Jersey, Edison and some 100 assistants proceeded to conduct around 1,600 different experiments in the search for a suitable filament. The materials they tested included carbonized cotton thread, carbonized strips of bamboo and filaments made of platinum and platinum/iridium alloys. Eventually, on 22 October 1879, Edison and his team produced their first successful incandescent lamp, which employed a horseshoe-shaped carbonized paper burner. (Joseph Swan was later to claim he had first experimented with similar-shaped burners some fifteen years earlier.) Edison noted



Page 52: Left *T. Edison's carbon filament incandescent light bulb, c.1880.* **Right** Model No. 787 Osiris *table light, c.1901–02, Walter Scherf & Co.* **Page 53: Top left** *Hanging light, 1922, G.T. Rietveld.* **Top center** *Table light, c.1930, Deskey-Vollmer.* **Top right** Snowball *hanging light, 1958, L. Poulsen Lighting A/S.* **Bottom center** Jib *wall light, c.1942, Les Ateliers J. Prouvé.* **Bottom right** Bubble *hanging light, c.1950, H. Miller Clock Company.*



that his first bulb "burnt like a star at night for 45 hours, and it went out with unexpected quickness." During the next couple of months, Edison filed patent applications for high-resistant carbon filaments and for his revolutionary incandescent lamp with its carbonized paper burner. On New Year's Eve of 1879, the first public demonstration of Edison's new light bulbs took place at Menlo Park and was witnessed by over 3000 visitors. In early 1880 Edison's company installed its first commercial light system on the SS Columbia—a new steamship built by the Oregon Railway and Navigation Company. The SS Columbia's maiden voyage from New York to Portland caused quite a sensation, and with its 115 twinkling lights the steamship greatly publicized Edison's achievements, most notably through an extensive article published in the prestigious journal *Scientific American*.

By November 1879 the commercial production of incandescent light bulbs had begun at Menlo Park. Already at this early stage the two main methods of connecting bulbs to an electrical source had been established—Edison having chosen the screw fitting and Swan the bayonet. Unsurprisingly, the two inventors decided to go into partnership in Britain and in 1880 founded the Edison & Swan United Lamp Company, which later became known as Ediswan.

Despite having achieved his momentous goal of producing the world's first commercial incandescent light, Edison was fully aware that, without a power network to supply it, electric lighting could never be economically viable. Recognizing that "the issue is factories or death!", but finding the other directors of the Edison Electric Light Company reluctant to invest further, Edison was left with no alternative but to borrow money and sell his own stock-holdings. With the cash thus raised, he built new

"Whenever the horizon of lamp and lighting research seems to be coming closer, someone predicts that all the important discoveries have been made, and that no others will occur. Almost as soon as the words leave his lips, a new and better light source or lighting method is announced."

— Paul W. Keating, Lamps for a Brighter America, 1954

plants to manufacture the equipment needed to bring electric light into people's homes—from dynamos, junction boxes and underground tubing right down to sockets and switches. Even with the founding of these factories and his establishment of the world's first electrical supply system for domestic use, introduced to New York City in 1882, Edison was up against stiff competition. The 1880s namely produced a veritable "Gold Rush" in the electric lighting sector, with competitors filing a plethora of patents, suing each other for infringements and merging their companies into larger entities. And whereas the "Wizard of Menlo Park" had favored the direct current system, by the early 1890s alternating current systems had become the preferred choice. In 1892 over seven million light bulbs were manufactured. The Electric Age had finally become a reality.

Lighting Design in the Age of Electricity

Edison's incandescent light bulb extended the possibilities of lighting design immeasurably, and for designers, architects, engineers and artists the advent of electric light brought a whole new typology to their oeuvre. By dealing with the technical side of electric lighting, Edison had given designers the freedom to explore the functional and esthetic potential of a cheaper, safer and more reliable source of artificial light. Not surprisingly, some of the very first electric lights were adapted from existing gaslight models, while others were cobbled together using Edison-patent switches and sockets. These somewhat utilitarian designs found themselves quickly surpassed, however, by more decorative models by Art Nouveau designers, which better explored the expressive potential of electric light.

Already highly skilled in working with glass and metal, the first generation of professional designers—who included William Arthur Smith Benson (1854–1924), Louis Comfort Tiffany (1848–1933), Emile Gallé (1846–1904), and Josef Hoffmann (1870–1956)—combined new electric lighting technology with avant-garde esthetic trends to create some of the most beautiful lights ever made. The Art Nouveau esthetic of the fin-de-siècle period gave way in the early 20th century to a more austere approach to lighting, as embodied by the utilitarian arc lights designed for AEG in 1908 by Peter Behrens (1868–1940). The Functionalist cause pioneered by Behrens and his associates at the Deutscher Werkbund was taken up during the 1920s and 1930s by associates of the De Stijl movement and designers at the Bauhaus, who combined a Modernist idiom with lighting solutions that speculated on large-scale production for the masses. Paradoxically, the ascendancy of the sumptuous Art Deco style during the same 1930s era saw designers such as Jean Perzel (1892–1986) and René Lalique (1860–1945) creating ever more decorative light fixtures, incorporating luxury materials



such as bronze and alabaster, for an elite clientele. This remarkable period of design endeavor saw the creation of a number of iconic lights: Wilhelm Wagenfeld (1900–1990) designed his Model No. MT8 table light at the Bauhaus in 1924, Poul Henningsen (1894–1967) began developing his landmark PH range of lighting in 1927, George Carwardine (1887–1948) invented the Anglepoise light in 1933 and Jacob Jacobsen

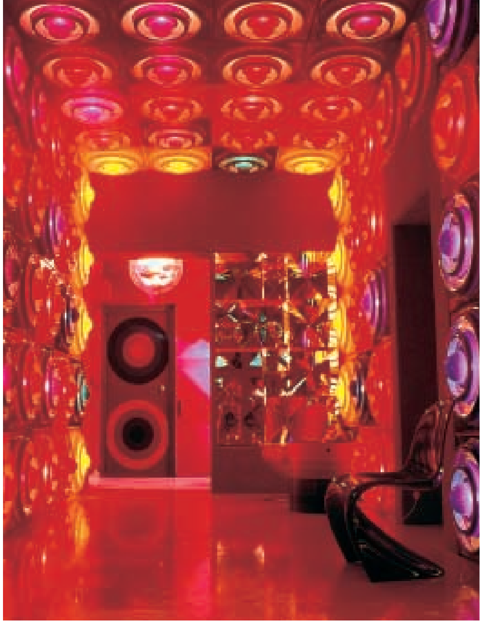
"Light is the first of painters. There is no object so foul that intense light will not make it beautiful."

— Ralph Waldo Emerson (1803-1882)



(1901–1996) designed the classic Luxo L-1 task light in 1937. The subsequent post-war period saw American companies introducing important new lighting typologies, such as Lightolier's Lytepole and Lytespan systems. The 1940s also witnessed the emergence of the New Look, with designers creating lighting products that were strongly influenced by trends in contemporary fine art as well as by new materials developed during wartime. This new direction in lighting design rested on the concept of industrial sculpture and was chiefly pioneered by Italian designers, notably Gino Sarfatti (1912–1984), who combined style and imagination with low-tech manufacturing techniques in the development of products that explored the emotional potential of artificial light. This exhilarating time for lighting designers was bolstered by the widespread economic prosperity of the 1950s and the general public's pervasive desire to banish the war-torn past in order to embrace a bright new future. During this period of social reconstruction, the lighting industry came to be dominated by Italian companies, which operated as concept factories producing innovative lighting products that pushed both esthetic and technical boundaries to their limits.

By focusing on the years 1880 to 1959, this first volume of *1000 Lights* surveys the most intensive phase of activity in the history of lighting design. During this period, almost every designer of note turned their attention to lighting at some point in their career, while many became renowned specialists in the field. Some of the lights featured in these pages are already widely acknowledged as design icons, while others perhaps lesser-known have been chosen because they set important technical and/or esthetic precedents. The vast majority of lights included in this survey were originally intended for use in domestic interior settings and fall into numerous categories—from chandeliers and wall appliqués to uplighters and task lights. By grouping the lighting designs by decade, we hope to show that decorative styles often overlap and that at any given time designers may be pursuing totally different esthetic and functional goals. While many of the lights in this volume are influenced primarily by stylistic considerations, in all of them there is always a functional aspect at play to a greater or lesser extent. Some of the most accomplished, however, are those that emphasise the poetic or expressive quality of



emitted light, such as Isamu Noguchi's elegant Akari lights from the 1950s.

Like other areas of design, lighting has been subject since its inception to the vagaries of popular taste and the emergence of different decorative styles and design movements. The development of new materials and production technologies has also had an enormous impact on both the look and function of lighting. Advances in light engineering, on the other hand, proved to have little bearing on the design of domestic lighting during the first half of the 20th century. Thus the invention by George Claude (1870–1960) in 1910 of the first practical neon lamp was felt primarily in the sphere of signage, for which it was ideal. While William Coolidge's introduction, also in 1910, of the tungsten-filament light bulb spelled an improvement in luminous efficiency; the 1927-patented fluorescent lighting tube by Edmund Germer (1901–1987) was so bright that it was only really suitable for large public areas such as offices, factories and schools. It is a tribute to Edison's remarkable genius that, even today, the light bulbs we use in our homes are in essence little different from his landmark design of 1879.

1000 Lights strives to illustrate the remarkable technical skills and limitless imagination that have been brought to bear on this important area of design. In compiling the two volumes we have been helped by a number of experts, who have contributed many of the informative texts and captions that accompany the illustrations. To them we offer our warmest thanks. The contact details for manufacturers of lights that are still in production can be found in the end matter of this book, as can an extensive timeline. It is our sincere hope that *1000 Lights* will function not only as a useful reference tool but also as a source of inspiration. All too often the importance of lighting in interior design is disregarded, yet is there any better way to create a sense of mood than with a carefully selected light? So let us give thanks for the scientific genius of the great pioneers of electric lighting—Joseph Swan, Thomas Edison et al.—and celebrate the wonderful stylistic diversity that has characterized lighting design for well over a century—from the skilful craftsmanship of Frank Lloyd Wright's leaded lamps to the functional practicality of Bauhaus task lights and the sculptural exuberance of post-war Italian lighting. Above all else, it is the innate intangibility of light that allows it to become the most expressive medium on the designer's extensive palette.

Page 54: Left Cassiopé *hanging light, c.1970, Max Sanze, later manufactured by Atrow (Atelier Robert Weil).* **Right** Model No. K20-134 *hanging light, 1960, Tapio Wirkkala, Iittala & Idman Oy.* **Page 55: Left** Spiral-Lampen Model No. Sp 2 *hanging light, 1969, Verner Panton, J. Lüber AG.* **Center** *Panton's home in Basel-Binningen, showing room lined with* Ring-Leuchte *wall and ceiling lights, 1973.* **Right top** Ashoka *table light, 1981, Ettore Sottsass, Memphis.* **Right bottom** Milkbottle *hanging light, 1991, Tejo Remy, Droog Design/DMD.*

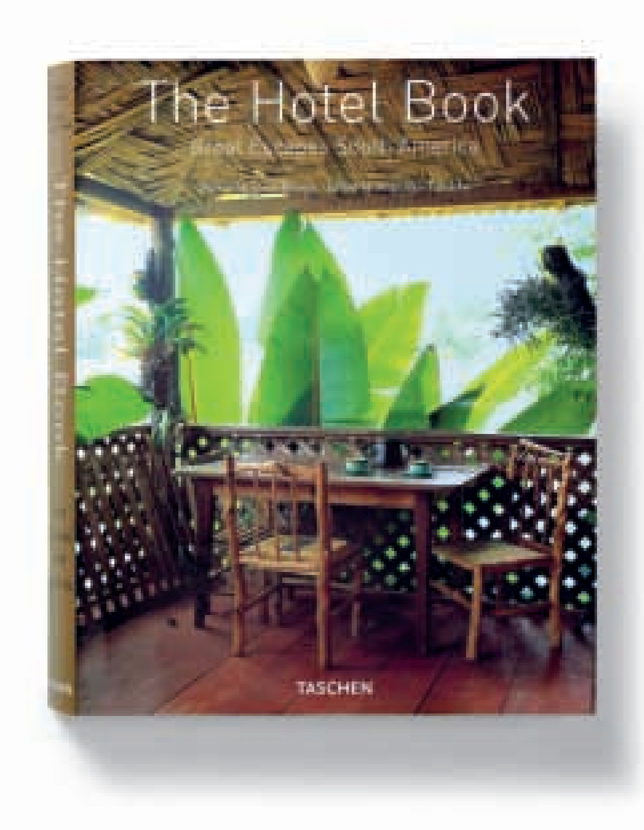




Right *Estrela d'Agua, Bahia, Brazil*

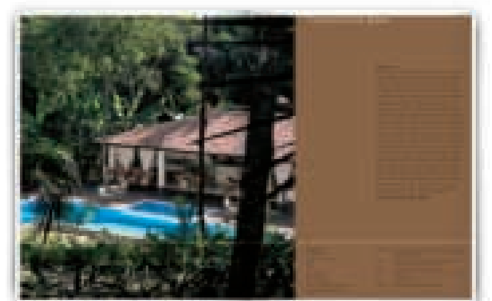
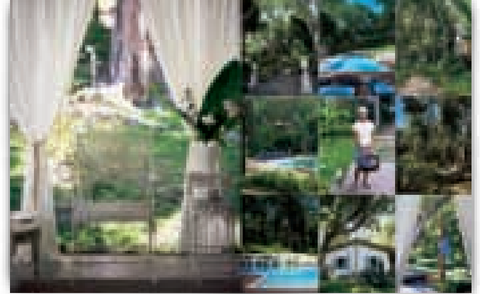
Latin luxury

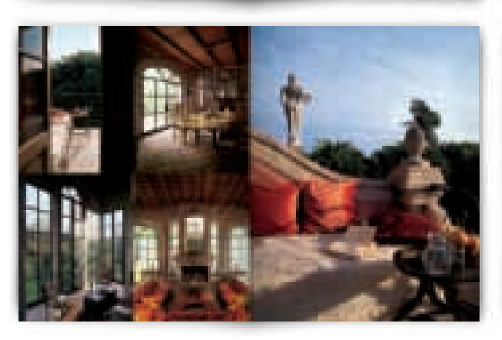
From the mountains to the jungle to the salt desert: spectacular destinations in the "other" America

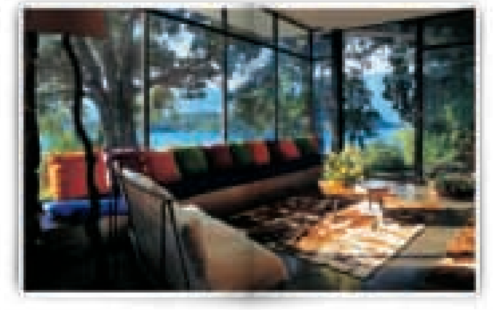


THE HOTEL BOOK. GREAT ESCAPES SOUTH AMERICA
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The photographer: **Tuca Reinés** is a native and resident of Sao Paolo. For over 20 years, he has been a frequent contributor to magazines and his work has appeared in *Vogue, Casa Vogue Brasil, Wallpaper*, among others. He is the author of three architectural books and his work has also appeared in many publications, including TASCHEN's *Seaside Interiors*.

The editor: **Angelika Taschen** studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987, she has published numerous titles on the themes of architecture, photography, design, and contemporary art.

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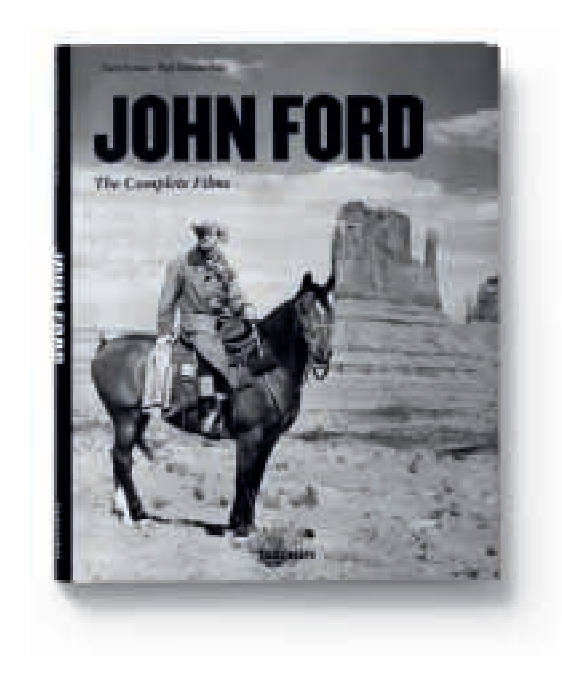
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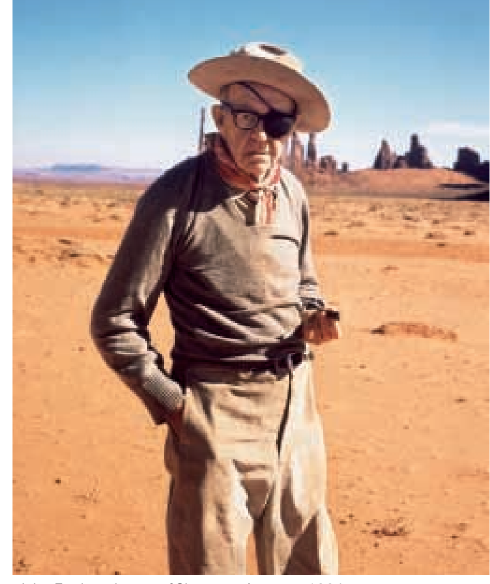


through if you're planning a great escape." —*Food & Home*, Cape Town, on *Great Escapes Africa*

America's Homer

"When in doubt, make a Western." —John Ford





John Ford on the set of Cheyenne Autumn, *1964*
Photo: Estate of John R. Hamilton, Los Angeles











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—***Télérama***, Paris, on the Film series

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Scott Eyman / Ed. Paul Duncan / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 192 pp.

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Director of nearly 150 feature films and winner of six Oscars, John Ford (1895-1973) was the quintessential American filmmaker. Ford produced an unparalleled body of work that includes such classics as *The Grapes of Wrath*, *How Green Was My Valley*, *Stagecoach*, *My Darling Clementine*, *The Quiet Man*, and *The Searchers*. In response to critics and fans who praised his work as having a powerful, singular vision, Ford was known for making statements, such as "It's no use talking to me about art, I make pictures to pay the rent"; though such assertions betrayed his genuine love of filmmaking, which he called "the only thing I really like to do." Author Scott Eyman calls Ford "America's Homer"—a fitting title for the filmmaker who helped frame the American experience for the world.

The author: **Scott Eyman**, books editor of the *Palm Beach Post*, is the author of *Ernst Lubitsch: Laughter in Paradise*, *The Speed of Sound: Hollywood and the Talkie Revolution 1926–1930* and *Print the Legend: The Life and Times of John Ford*, among others. He lives in Palm Beach, Florida.

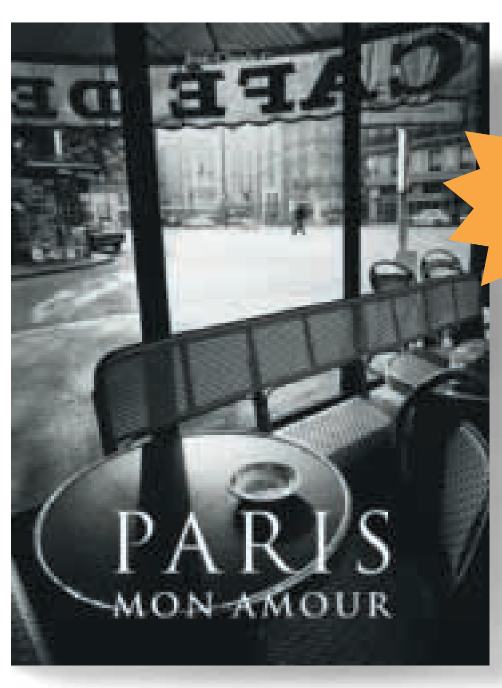
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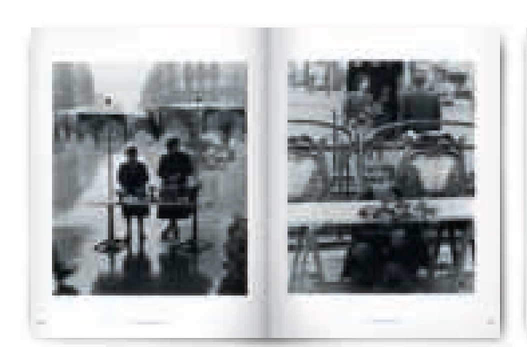
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Timeless beauty in the City of Lights





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The author: **Jean-Claude Gautrand** is one of France's most distinguished experts on photography. An active photographer since 1960, he has also made a name for himself as a journalist and critic, with numerous publications.

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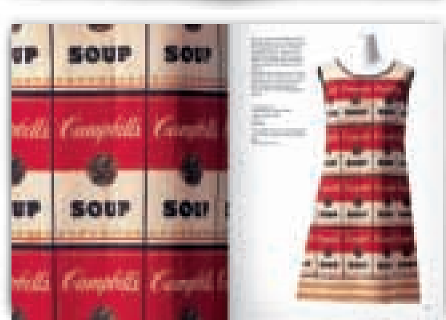


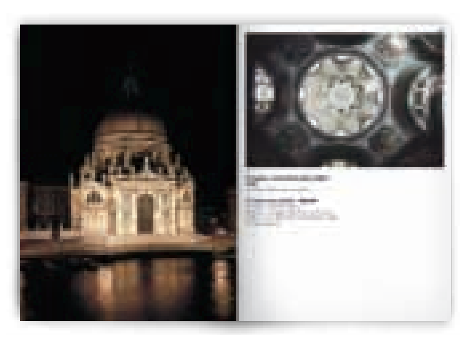
GRAND TOUR
Windows on the world
Harry Seidler, edited by Peter Gössel
Architect Harry Seidler has spent more than 50 years traveling the globe, extensively photographing the peak achievements in architecture from 3000 B.C. to the present day. This collection of highlights from Seidler’s opus offers armchair travelers, students, architecture buffs, and historians the opportunity to browse the buildings of the world through one man’s photographs.

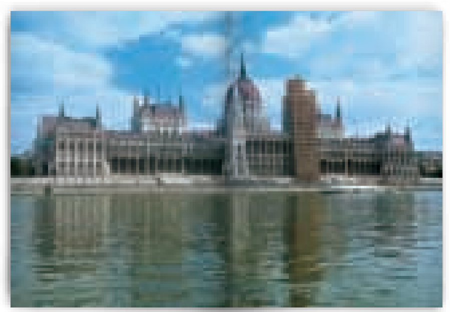


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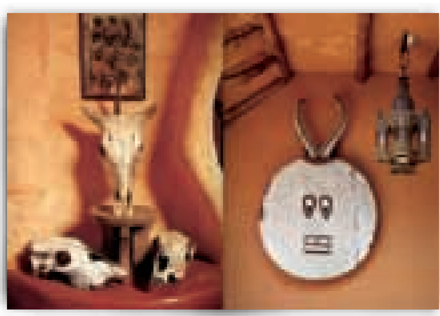








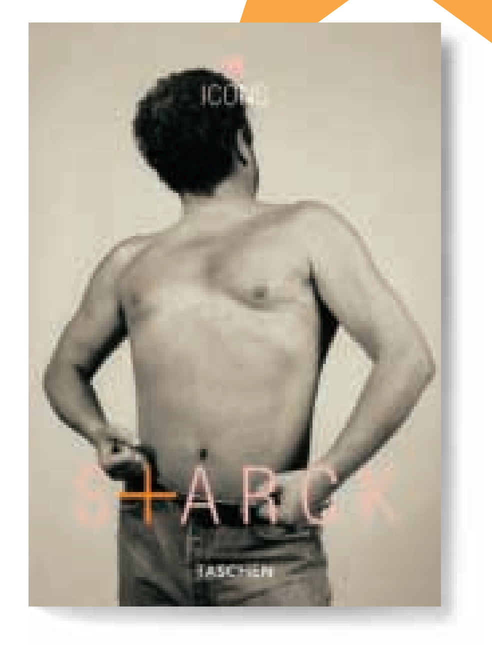


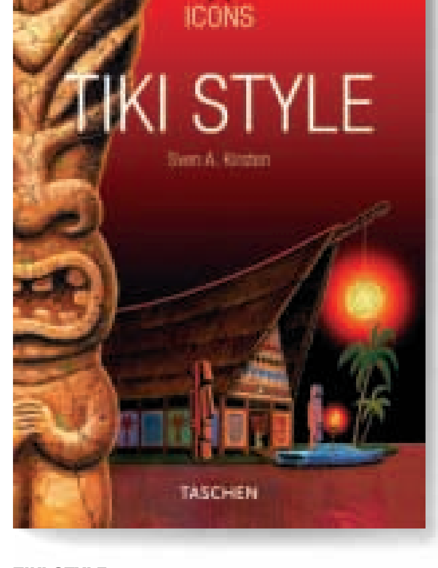


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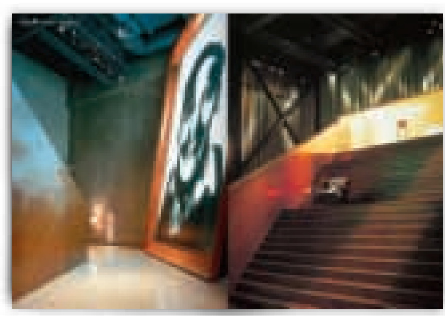
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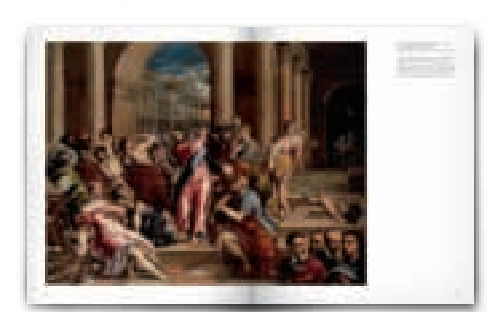
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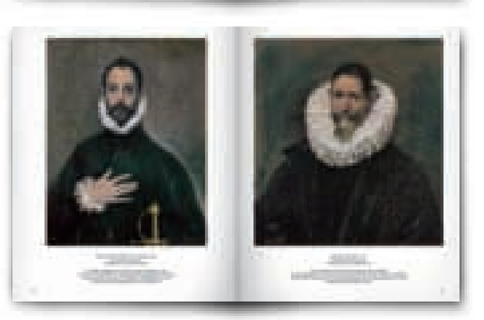
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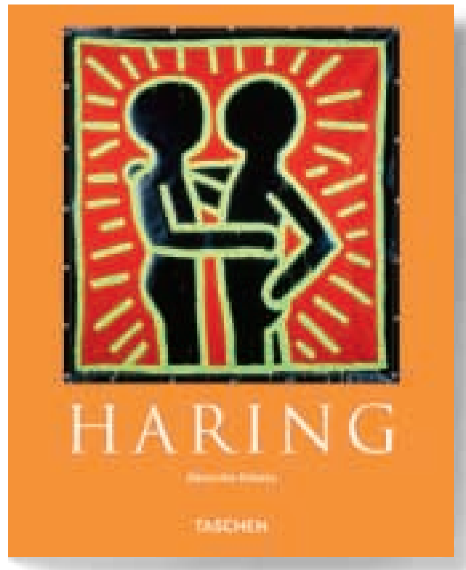


EL GRECO
The eccentric and underappreciated work of a passionate visionary
Cretan-born painter Domenicos Theotocopoulos, better known by his Spanish nickname, El Greco (c.1545–1614), studied under Titian in Venice before settling down in Toldeo. Commissioned by the church and local nobility, El Greco produced dramatic paintings marked by distorted figures and vibrant color contrasted with subtle grays. Though his work was appreciated by his contemporaries, especially intellectuals, it wasn't until the 20th century that it was widely embraced and admired, influencing in particular the Expressionist movement.

The author: **Michael Scholz-Hänsel** studied art history, history, theatre studies, and Hispanic studies in Berlin and Hamburg, earning his doctorate in 1984. He has taught at Leipzig University since 2002 and has published widely, especially on topics relating to the Hispanic world.





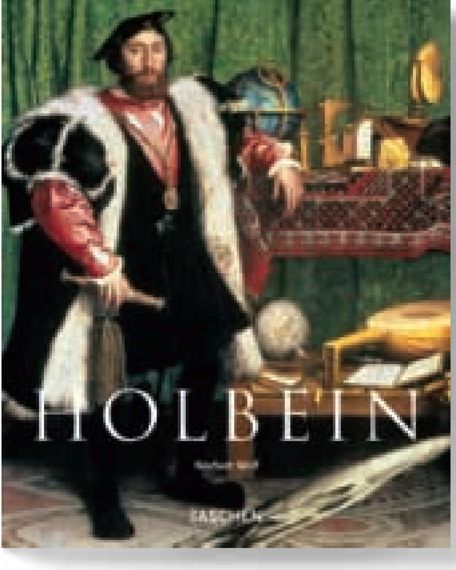


KEITH HARING
Tragicomedy; or, the world according to Haring
By the time of his death from AIDS at the age of 31, Keith Haring (1958–1990) was already a wildly successful and popular artist. Haring's original and instantly recognizable style, full of thick black lines, bold colors, and graffiti-inspired cartoon-like figures, won him the appreciation of both the art world and the general public; his work appeared simultaneously on T-shirts, gallery walls, and public murals. In 1986, Haring founded Pop Shop, a boutique in New York's SoHo selling Haring-designed memorabilia, to benefit charities and help bring his work closer to the public and especially street kids, with whom he never lost contact.

The author: **Alexandra Kolossa** studied art history, German literature, and business administration in Trier. She took her doctorate in 2003. Since 1998 she has been a freelance author and contemporary art exhibition curator. She lives and works in Düren.







HANS HOLBEIN THE YOUNGER
The German Raphael
A key figure in the Northern Renaissance, Hans Holbein the Younger (1497/8–1543) is most remembered for his religious commissions and the portraits he created during his later years in London, such as *The French Ambassadors* and the many paintings and drawings made of Henry VIII and his wives. His unfailing eye, vivid use of colors, and acute sense of psychological observation gave his paintings an uncommon depth and made him one of the most important German artists of his era.

The author: **Norbert Wolf** studied art history, linguistics, and medieval studies at the universities of Regensburg and Munich. He received his doctorate in art history in 1983. He has held various visiting professorships, and is currently visiting professor at the University of Innsbruck. Other TASCHEN titles by Wolf include *Diego Velázquez*, *Codices illustrés* (with Ingo F. Walther), *Ernst Ludwig Kirchner*, and *Caspar David Friedrich*.





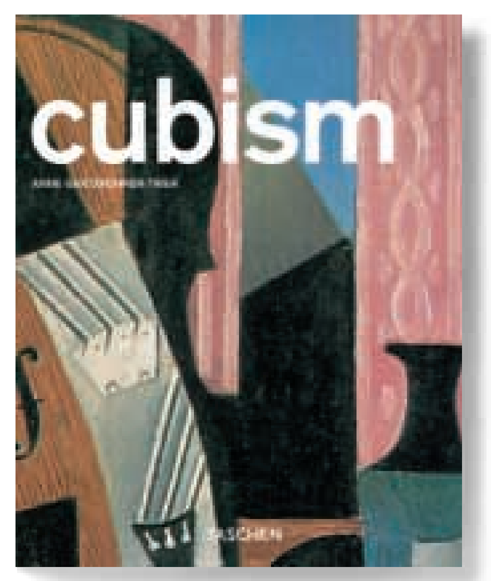
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The author: **Anne Ganteführer-Trier** studied art history, German literature and modern history in Bonn and now heads the Department of Photography at the Cologne art-auction house Van Ham Kunstauktionen. Her publications and exhibitions include *José Maria Sert. Photographien* (1996) and *Jeff Wall – Bilder von Landschaften* (1999).







MINIMAL ART
The bare minimum
Founded as a backlash against abstract expressionism, minimalism was characterized by simplified, stripped-down forms and materials used to express ideas in a direct and impersonal manner. By presenting objects as simple objects, minimal artists sought to communicate without referring to expressive or historical themes. Featured artists: Carl Andre, Stephen Antonakos, Jo Baer, Larry Bell, Ronald Bladen, Walter De Maria, Dan Flavin, Robert Grosvenor, Eva Hesse, Donald Judd, Gary Kuehn, Sol LeWitt, Robert Mangold, John McCracken, Robert Morris, Robert Ryman, Fred Sandback, Richard Serra, Tony Smith, Robert Smithson, Anne Truitt

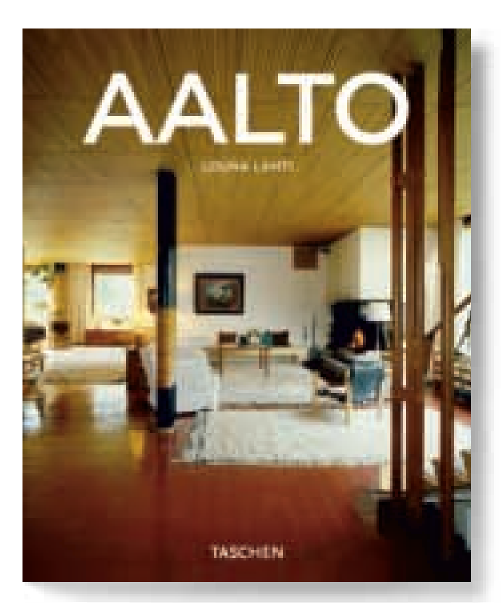
The author: **Daniel Marzona**, an independent writer and curator, studied art history and philosophy at the Ruhr-Universität, Bochum. Recently he co-founded the publishing house Navado Press, focusing on artists' books and publications on contemporary art and architecture. He lives and works in New York and Berlin.

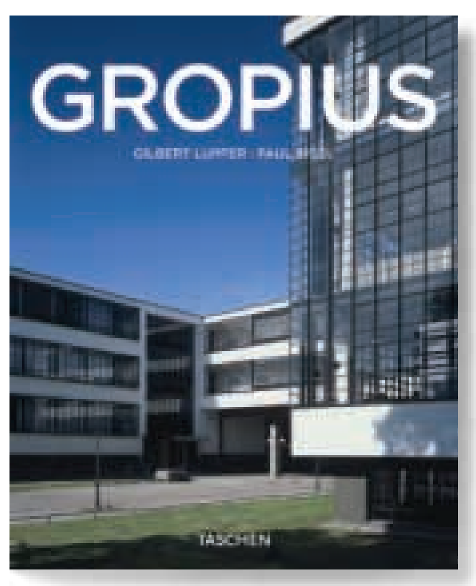


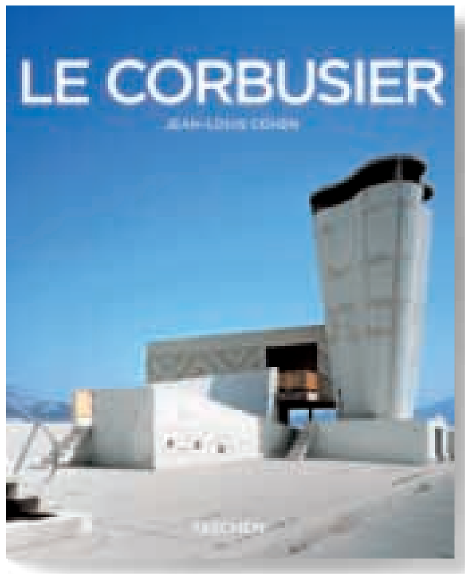


une référence accessible au plus grand nombre." —*La Libre Belgique*, Bruxelles, on the Basic Architecture series

Compact surveys of the world's greatest architects







ALVAR AALTO
"The form is a mystery that eludes every definition."
Finnish architect Alvar Aalto (1898–1976) was not only influenced by the landscape of his native country, but by the political struggle over Finland's place within European culture. After early neoclassical buildings, Alvar Aalto turned to ideas based on functionalism, subsequently moving toward more organic structures, with brick and wood replacing plaster and steel. In addition to designing buildings, furniture, lamps, and glass objects with his wife Aino, he painted and was an avid traveler. A firm believer that buildings have a crucial role in shaping society, Aalto once said, "The duty of the architect is to give life a more sensitive structure."

The author: Finnish-born **Louna Lahti** worked for the Alvar Aalto Society for many years, first as exhibition secretary and later as treasurer, before establishing her own firm in 1984. She has lectured and published extensively on visual arts and architecture.

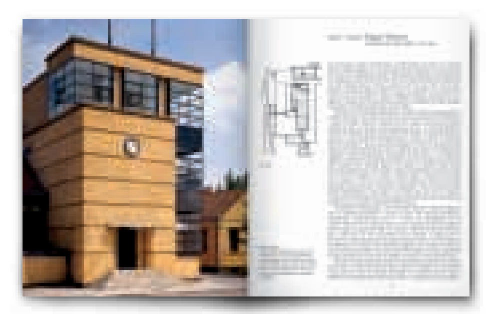
GROPIUS
Unity of art and technology
Born and educated in Germany, Walter Gropius (1883–1969) belongs to the select group of architects that massively influenced the international development of modern architecture. As the founding director of the Bauhaus, Gropius made inestimable contributions to his field, to the point that knowing his work is crucial to understanding modernism. His early buildings, such as Fagus Boot-Last Factory and the Bauhaus Building in Dessau, with their use of glass and industrial features, are still indispensable points of reference. After his emigration to the United States, he influenced the education of architects there and became, along with Mies van der Rohe, a leading proponent of the International Style.

The authors: **Gilbert Lupfer** and **Paul Sigel** have published on the history of art and architecture of the 20th century. Lupfer currently teaches at the Technische Universität Dresden, Germany, and Siegel is scientific assistant at the Institut für Kunst und Musikwissenschaft of the same university.

LE CORBUSIER
Architectural poetry in the machine age
Born Charles-Edouard Jeanneret, Le Corbusier (1887–1965) adopted his famous pseudonym after publishing his ideas in the review *L'Esprit Nouveau* in 1920. The few buildings he was able to design during the 1920s, when he also spent much of his time painting and writing, brought him to the forefront of modern architecture, though it wasn't until after World War II that his epoch-making buildings were constructed, such as the Unité d'Habitation in Marseilles and the Church of Notre Dame du Haut in Ronchamp.

The author: In 1997, the French Minister of Culture appointed **Jean-Louis Cohen** to create the Cité de l'architecture, a museum, research, and exhibition center in Paris's Palais de Chaillot. His research activity has been chiefly focused on 20th-century architecture and urban planning. He has studied German and Soviet architectural cultures in particular, and interpreted extensively Le Corbusier's work and Paris planning history. Cohen is the author and curator of many architecture books and exhibitions.









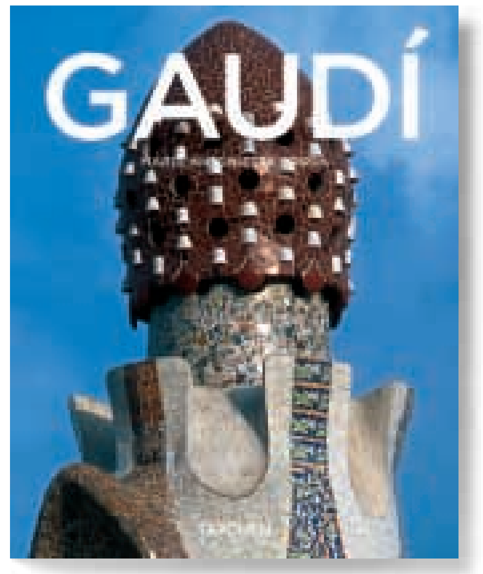




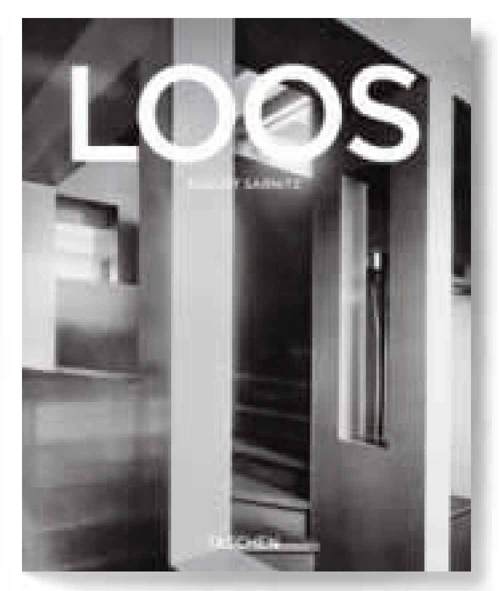
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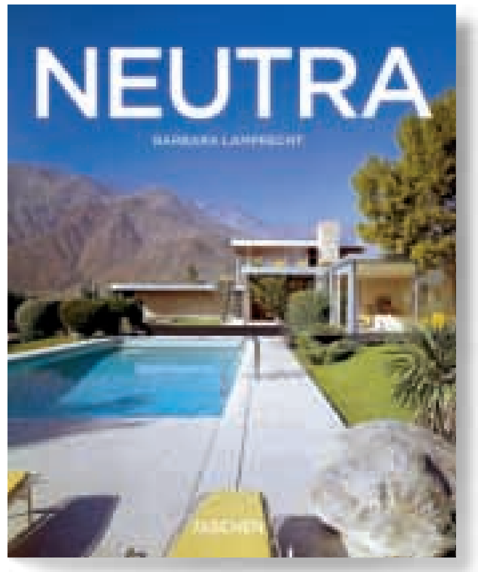
—*AD,* Munich, on the Basic Architecture series



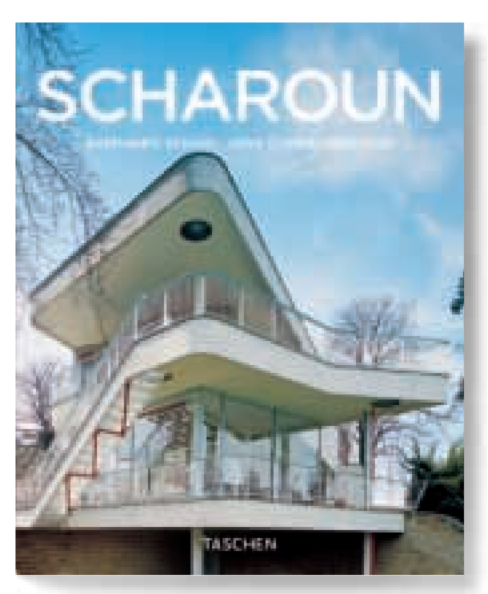
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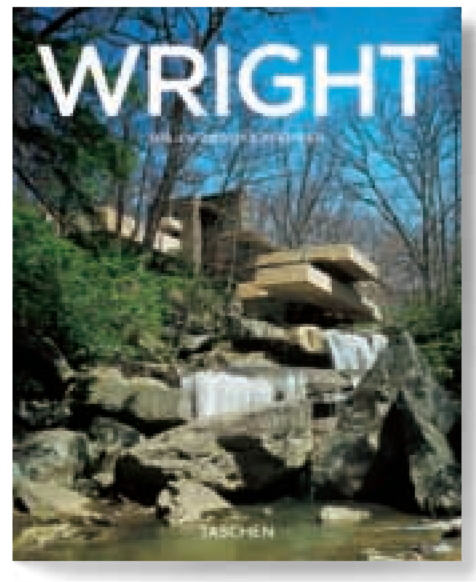
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book sells for under five pounds." —*The Architectural Review*, London, on *Scharoun*

TASCHEN's #1 Fan

Turning TASCHEN books into stunning models

Sexy-book editor Dian Hanson interviews Phillip Strafehl



Several months ago I received an email tricked out in hot pink lettering surrounded by hearts and flowers. I spotted it as a fan letter, but as I read how he enjoyed *Naked As a Jaybird* and the Roy Stuart volumes, the writer revealed himself as more than a fan, devoted not just to my books, and not just to TASCHEN books, but to TASCHEN the company and the concept.

For the last year Phillip Strafehl has been expressing his admiration for TASCHEN by building precise 1:1 scale models of our greatest books. The first was *Helmut Newton's SUMO*. Using only photographs from TASCHEN's website and catalogs, Phillip built his dream book. He emailed me photos that looked so much like the real thing I thought it was a joke. He assured me he had never been near a real *SUMO*, though it was his greatest desire to own one. He added that he was finishing the Philippe Starck display table, and shortly thereafter I received a jpg of the completed masterpiece.

A couple of months later I clicked on an email and there was the familiar pink text. It seems Phillip had a new dream book, the magnificent Muhammad Ali tribute, *GOAT*. This was a bigger challenge, because *GOAT* came in two editions, included signed photographic prints and a spectacular piece of original art. Phillip was undaunted. Phillip kept me updated with photos through the production of the two *GOAT* editions, the prints, and the Jeff Koons sculpture. I forwarded some on to Benedikt, saying we must make Phillip a TASCHEN star for his devotion and artistic obsession. Benedikt agreed and I sent Phillip a list of questions about his life, his models and his love of TASCHEN. He chose to answer in his native German, which we have translated and present here along with photos of his amazing models for the pleasure of all TASCHEN fans.

DIAN HANSON: Phillip, tell us all where you live, what your occupation is and how you learned to build such amazing models.

PHILLIP STRAFEHL: I live in Herford, a small town in North Rhine-Westphalia, I'm 26 years old, and in a few days I'll be finishing my training in retail sales at a building supplies outlet. Before that, I worked for a well-known model builder who made warships and cruise ships in 1:100 scale for museums and private clients. One of my favorite models was the Titanic on which I got to bring in a lot of my own ideas, for example adding the famous stairway to the model, which was very tricky. My boss always left the extremely fine work to me. That's where I learned my enthusiasm for creative work.

DH: How and when did you become aware of TASCHEN books?

PS: I first noticed TASCHEN in 2001 because of my fondness for Helmut Newton. I still remember how excited I was the first time I saw *SUMO*. Unfortunately, up to now, I have only seen pictures of the book, but I can imagine how thrilling it must be to leaf through the book itself. I was fascinated by the size and quality of the images. Images by Helmut Newton are great even in 20 x 30 cm format, but when I imagine seeing them in 50 x 70 cm format, even stretching across both pages …Wow! That is how I first became acquainted with the world of TASCHEN and I then began to wonder what else the publishing house did. I did some internet research, had a catalog sent, and became more and more fascinated by TASCHEN. That's how it all began.

DH: What is your favorite of the TASCHEN books you own?

PS: I would say *Roy Stuart 1–3* and then *Roy Stuart: The Fourth Body*, *Naked as a Jaybird* and *Helmut Newton: Work*. These are the favorites of mine that I like looking at again and again.

DH: What TASCHEN book would you most like to own?

PS: SUMO!!! For me, this is the greatest and most beautiful book. It would be the heart of my Helmut Newton collection and would receive a special place of honor.

DH: What makes TASCHEN, the books and the company, different from other books and other publishing houses?



PS: First, the quality. I think no other publishing company values quality as much as TASCHEN does. Second, the themes. TASCHEN is very diverse and publishes lots of interesting books,

"I have leafed through a few other art books, but since getting to know TASCHEN for me there are no more beautiful and better quality books."

for example on photography, art, architecture, sex … There's something for everyone's taste and I like that. And through the books I have become interested in themes that I had never before paid attention to, for example the book on *Leonardo Da Vinci*—I happened to see it in a shop window and was totally fascinated! Thanks to TASCHEN I am more interested in art, architecture and also design, for example Philippe Starck. Third, the elegant and stylish ambience of the TASCHEN stores, especially the one in Beverly Hills. I'd really like to browse around in there and soak up the atmosphere. I have to admit that I can't say this about other publishing houses. There's no other publishing house that I'm as interested in as TASCHEN.

DH: What inspired you to make your models of the *SUMO* and *GOAT* books?

PS: Everything began with *SUMO*. I saw it and I wanted it. But it cost a lot of money and I tried to force it from my mind, but without any luck. At some point, I had the idea of building a model of it in 1:1 scale. If I didn't have the money to buy the real thing, then I would simply build myself my own copy. The same was and is the case with *GOAT*. I saw it and was totally thrilled and when I'm thrilled by something, then I'm thrilled 120%! So I had to build it too, I just wanted to see what it was like when I had it right in front of me. So I first built the *Collector's Edition* and was totally overwhelmed. It lay around for a while until I had the sudden idea of building the *Champ's Edition* too. At first I wanted to build just the books, but that wasn't enough, so I also built the boxes the books come in, right down to the smallest detail. Everything had to fit or else I would have flung it in the corner. Luckily, everything did fit and I am satisfied with the final result. At the moment, I'm still working on the complete *Champ's Edition*, including the artwork by Jeff Koons and the four silver gelatin prints, everything you can get for $10,000! [Phillip has now completed the *Champ's Edition*]

DH: Explain how the models were made, the materials used and where you obtained dimensions.

PS: Unfortunately, to the present day I have never seen either a SUMO or a GOAT in the original. I've made everything only on the basis of pictures and the catalog descriptions, and everything with the simplest of means. I built SUMO from a 6 cm thick polystyrene sheet, for the jacket I enlarged a 50 x 70 cm image and glued it to the polystyrene. The biggest problem was the designer table by Philippe Starck. After long consideration, I built it out of metal broom handles and aluminum bars. I did all the dimensions by eye since unfortunately I didn't have any concrete descriptions. But I think the result is quite okay. With GOAT I went a little crazy and wanted to feel what it was like to lift a 34 kg book, so I forgot about the polystyrene and built the book entirely from wood. It is made of three 28 mm thick pieces of kitchen countertop, two 4 mm plywood sheets, and a 15 mm wood panel that I used for the back of the book. All of these pieces glued together made up the base. Then I scanned in the cover, enlarged it, and attached it. For the gilt edges I used self-adhesive gold foil, then sprayed the back of the book and the lettering in pink, and my GOAT was finished. And I think the weight is just about right on target! I built the boxes from 8 mm chipboard, a closed version for the *Champ's Edition* (I'll keep it on the footstool) and an open version for the *Collector's Edition*, including the lithograph by Jeff Koons.

DH: Are you a great fan of art books in general?

PS: I have leafed through a few other art books, but since getting to know TASCHEN for me there are no more beautiful and better quality books. If I am interested in an artist, I first check to see if there's a book about him from TASCHEN.

DH: Are you also a fan of Benedikt Taschen the man?

PS: I respect Benedikt Taschen for everything that he has accomplished. When you think about how he started and where he is today, that's something not a lot of people achieve. From the first comic to a store in Beverly Hills … yes, I'm a fan of Benedikt Taschen. He sets an example.

DH: What would you say is most inspiring about his work in publishing?

PS: Every book by TASCHEN is a small work of art. People are offered the chance to get close to something special and out of the ordinary, and I think it's possible to learn a lot from that. This is what I find so fascinating about the books and what makes them so different from other books.

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mate and I look forward to a long, and intimate relationship." —*Addison Witt*, United States, on taschen.com

GOAT

"… the biggest, heaviest, most radiant thing ever printed – Ali's last victory."

—*Der Spiegel*, Hamburg, October 6, 2003

* Limited to 10,000 individually numbered copies, each one personally signed by Muhammad Ali and Jeff Koons.
* Over 3,000 images — photographs, art and memorabilia, much of it published for the first time —from over 150 photographers and artists. Original essays and the best interviews and writings on the Champ of the last five decades, from hundreds of writers, totaling nearly 600,000 words.
* XXL-format: 792 pages, including two gatefold sequences measuring 200 cm x 50 cm (80" x 20") and nine gold-metallic double-page spreads printed in silkscreen, opening each chapter. Measuring 50 cm x 50 cm (20" x 20"), GOAT tips the scales at 34 kgs (75 lbs).
* Each copy comes in a silk-covered box illustrated with Neil Leifer's iconic 1966 photo, "Ali vs Williams."
* Bound by the official bindery for the Vatican, in pink leather, the color of Ali's first Cadillac. The bindery specializing in the most elaborate and oversized editions of the Bible and the Koran enforces the strictest standards of quality control and only several hundred copies can be assembled per week.
* Utilizing state-of-the-art digital technology, no expense has been spared to restore the original photographic materials to the highest possible standards. The results of this effort create unparalleled intensity and range in the colors, and exquisite tone and density within the duotone images.
* Eight-color printing on Galaxi Keramik 200 gsm semi-matte paper with gloss varnish on all images.
* Prioritized delivery of GOAT has started in the Spring of 2004. As copies are completed they will ship to customers in the order in which the preorders were received. Place your order now for an early arrival.

The Collector's Edition:
No. 1,001 – 10,000



* The "Collector's Edition" shows Ali's torso with pink lettering.
* Limited to 9,000 individually numbered copies, each one signed by Muhammad Ali and Jeff Koons.
* Every "Collector's Edition" comes with the photo-litho "Radial Champs" by Jeff Koons in the size 50 x 40 cm (20 x 16 in.).
* Price: €/$ 3,000 / £ 2,000 / ¥ 390.000 per copy.

www.taschen-goat.com

GOAT. A TRIBUTE TO MUHAMMAD ALI

Hardcover in a box, **XXL-format**: 50 x 50 cm (19.7 x 19.7 in.), 792 pp.

Collector's Edition
€ 3,000 / $ 3,000 / £ 2,000 / ¥ 390.000

Champ's Edition
€ 10,000 / $ 10,000 / £ 6,750 / ¥ 1.300.000

Right: *Both the "Champ's Edition" and the "Collector's Edition" of GOAT come in a silk-covered box. The iconic 1966 photo "Ali vs Williams" by Neil Leifer was recently awarded the title "Greatest Sporting Image of All Time" by* The Observer, *London.*
Below: *One of the two gatefold sequences measuring 200 cm x 50 cm (80" x 20") showing a dramatic series of images by Neil Leifer taken on the eve of Ali's title defense against Ernie Terrell in 1967.*





"It's unique and overwhelming. I think, I will need more than 12 rounds



“… if any book of images deserved its hefty price tag, then it’s this one.”
—*Photography Monthly,* London

“Destined to become a collector’s item of extra-ordinary value.”
—*The Observer Sport Monthly,* London

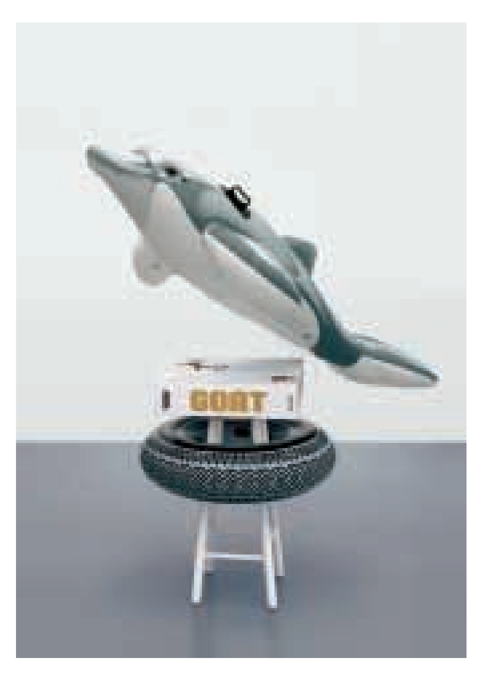
**The Champ’s Edition:
No. 1 – 1,000**



* **The “Champ’s Edition” has a white silk cover with pink lettering.**
* **Limited to 1,000 individually numbered copies, each one signed by Muhammad Ali and Jeff Koons.**
* **Four gallery-quality silver gelatine prints signed by photographer Howard L. Bingham and Muhammad Ali.**
* **Every “Champ’s Edition” comes with the sculpture “Radial champs” by Jeff Koons in the size 175 x 170 cm (69 x 67 in.), compris-ing of two inflatables and a stool.**
* **Price: € /$ 10,000 / £ 6,750 / ¥ 1.300.000 per copy.**

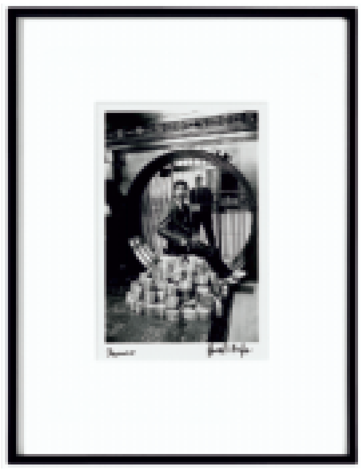
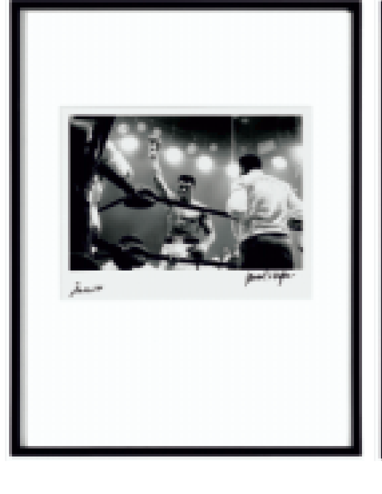
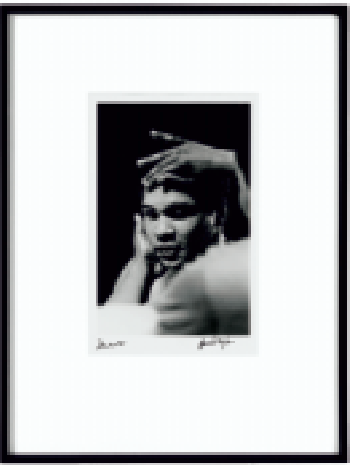
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Howard L. Bingham
Howard L. Bingham has lived in Los Angeles since the age of four. He has worked and studied there, and most importantly perhaps, met his lifelong friend Muhammad Ali there, in 1962. He had no idea who the emerging fighter was when he was assigned by the *Los Angeles Sentinel* to photograph the young Cassius Clay (Ali still reminds him of this oversight 40 years later). Since then, Bingham has become a highly-respected portrait and reportage photographer, honored with awards in the United States and with his work gracing magazines like *Sports Illustrated*, *Newsweek*, *Time* and *People*. His work has been exhibited internationally, but he remains best known for his extraordinary body of work captur-ing, at close quarters, the many faces of Muhammad Ali. The most powerful expression of this came in his acclaimed 1991 book, *Muhammad Ali: A Thirty-Year Journey*. He is Principal Photographer and Editorial Consultant of GOAT.



Jeff Koons
We are proud to have Jeff Koons create his own tribute to Muhammad Ali as part of the “Champ’s Edition” of GOAT. Koons, 49, is one of the most influential living artists and an icon of the modern art world. He started his meteoric rise in the 1980s as part of a generation of artists who explored the meaning of art in media-saturated age.
With his stated intention to communicate with the masses, Koons draws from the visual language of mass media and advertising, and the entertainment industry. Testing the limits between high and low culture, his sculptural menagerie includes Plexiglas-encased Hoover vacuum cleaners, basketballs floating in glass aquariums, and porcelain homages to Michael Jackson and the Pink Panther. Koons’ frequent goal is to present the common object as is. “When I’m working with an object I always have to give the great-est consideration not to alter the object physically or even psycho-logically. I try to reveal a certain aspect of the object’s personality. I’m placing the object in a context or material which will enhance a specific personality trait within the object. The soul of the object must be maintained … ”
His sculpture, “Michael Jackson and Bubbles,” was sold at Sotheby’s in 2001 for $ 6 million. Koons has been the subject of numerous solo exhibitions — at the San Francisco Museum of Modern Art, the Bilbao Guggenheim, the Stedelijk Museum in Amsterdam, the Staatsgalerie Stuttgart and the Museum of Contemporary Art in Chicago among others.

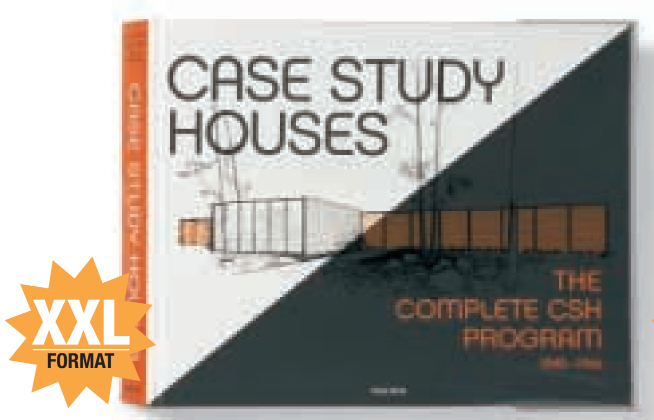
Left: *“Radial Champs”, original art piece by Jeff Koons.*
Below*: Four photos by Howard L. Bingham that reflect the most representative facets of Ali’s personality, as seen by his closest friend: “Cassius Clay in Louisville,” 1963; “Sitting on a Million Dollars,” 1963; “Ali vs Liston II,” 1965; “Muhammad Ali,” 1978. These 50 cm x 50 cm (20” x 20”) gallery-quality silver gelatine prints are individually signed by the photographer and Muhammad Ali, and come with the first 1,000 copies of GOAT, the “Champ’s Edition.”*

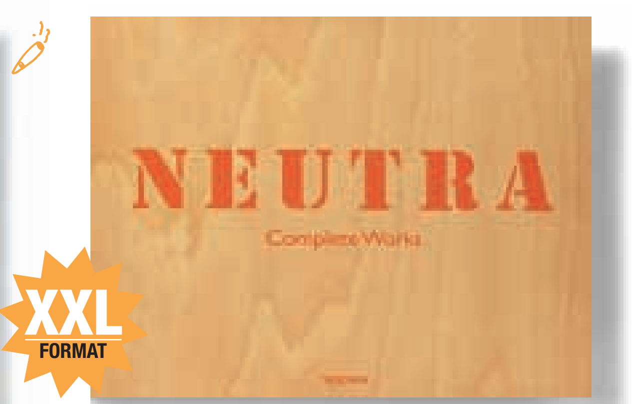
for reading and enjoying it!” —Walter K., Emsdetten, German, on *GOAT*

Architecture

Peter Gössel / goessel@aol.com
Philip Jodidio / pj002@dial.oleane.com

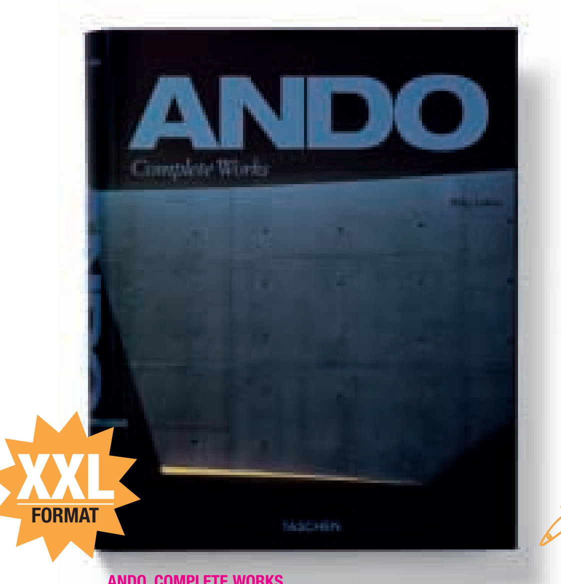


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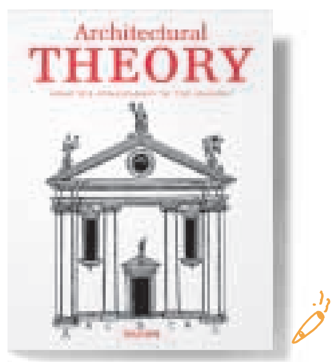
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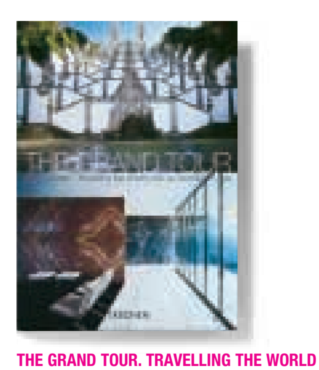
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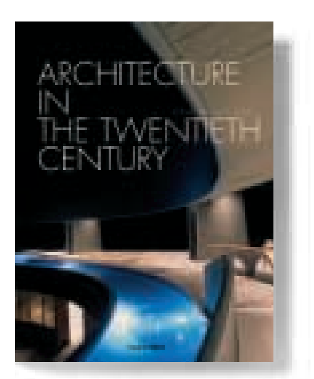


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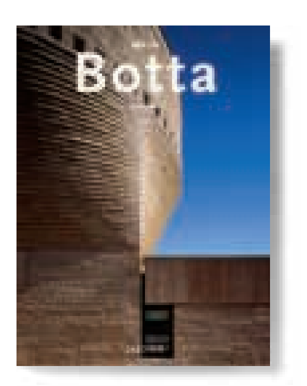


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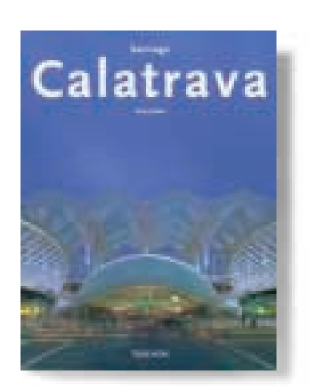


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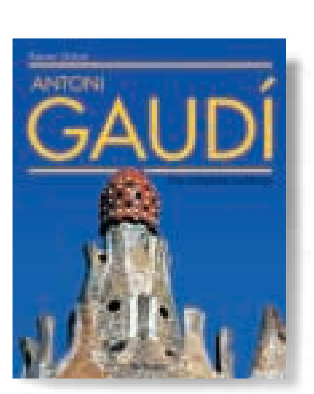
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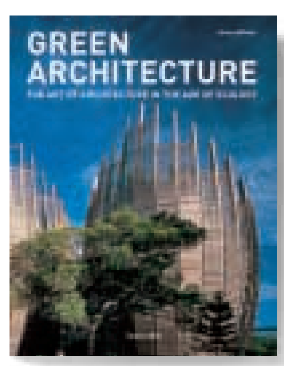
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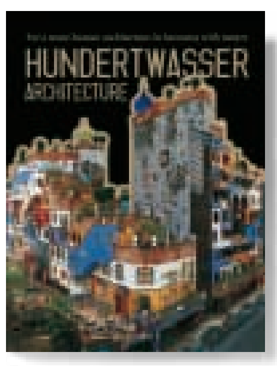
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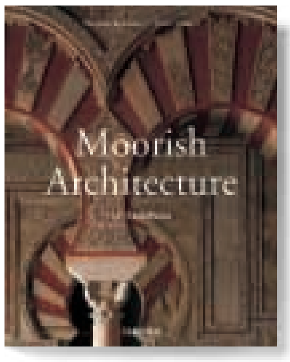
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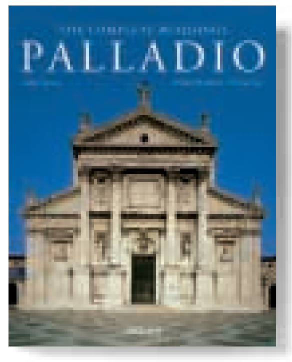
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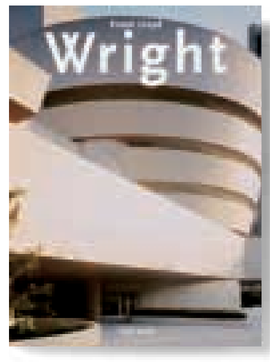
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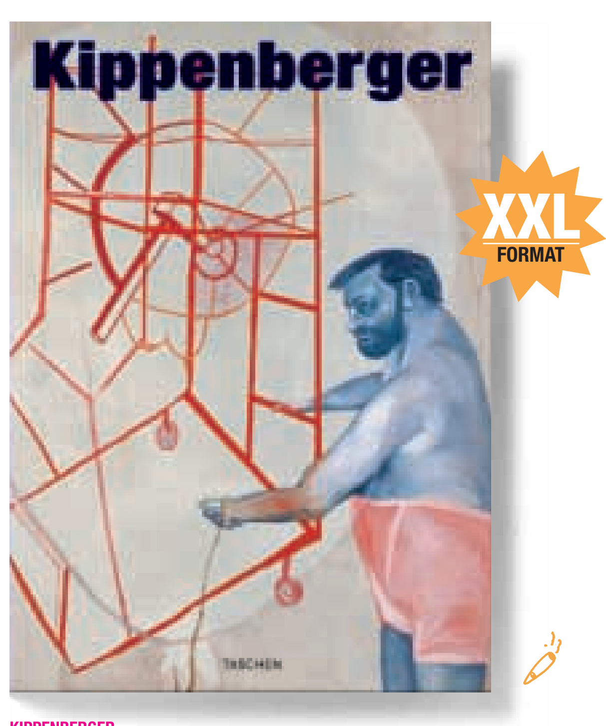
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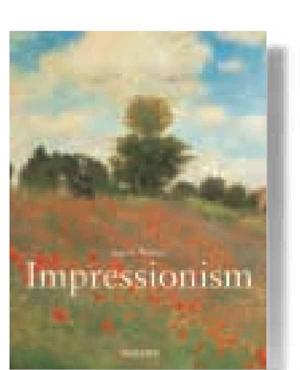


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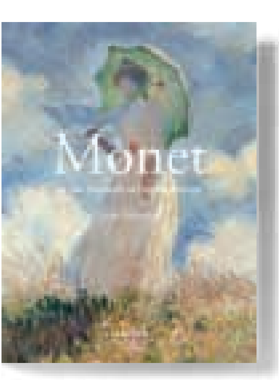
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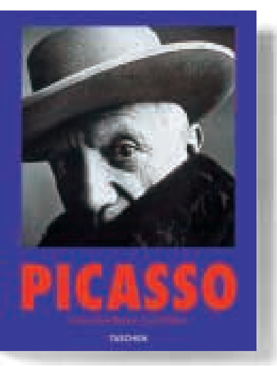
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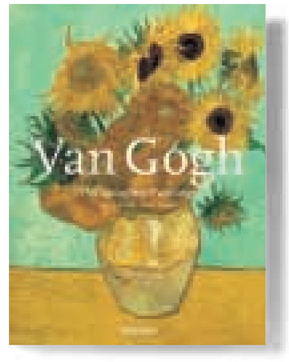
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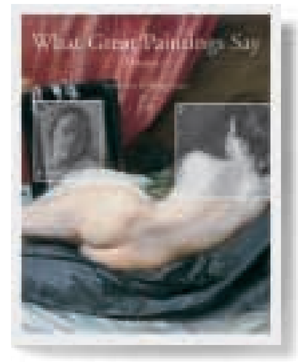
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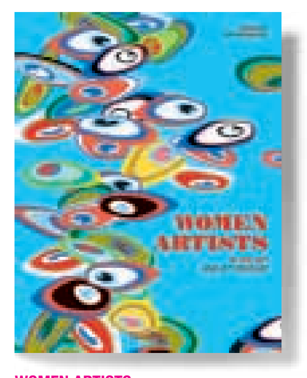
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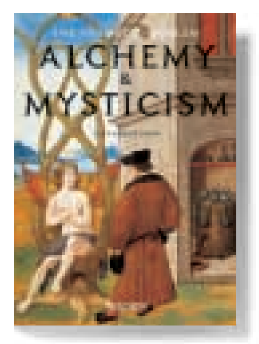
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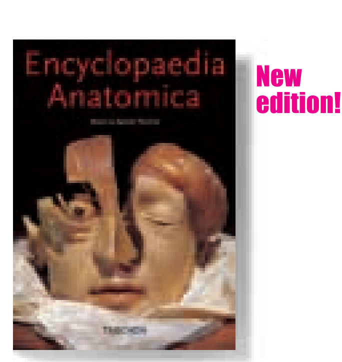
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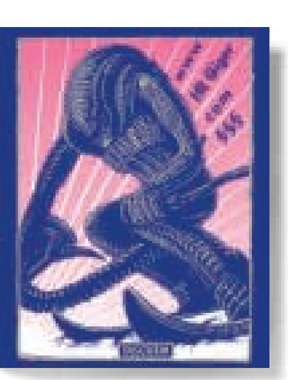


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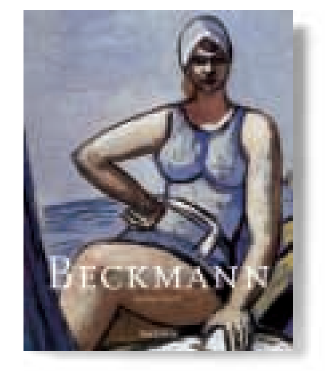


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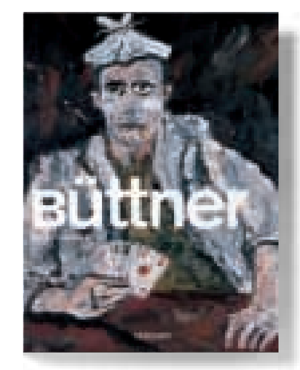
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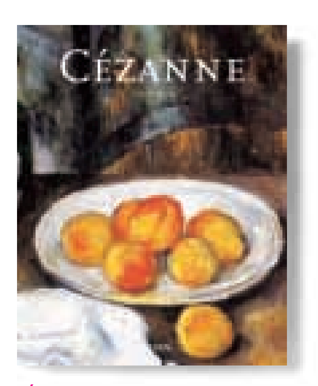
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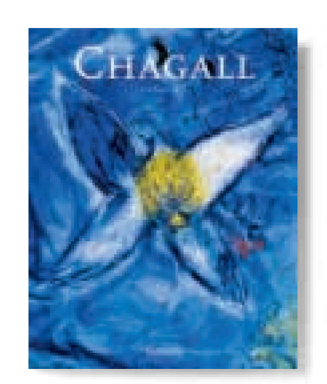
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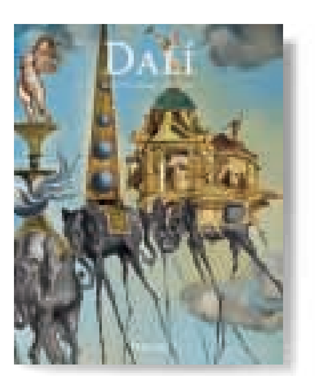
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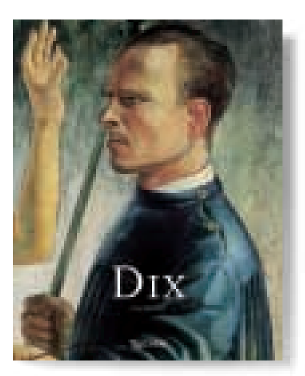
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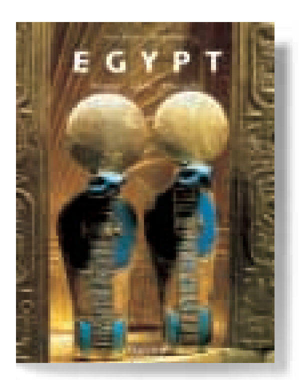
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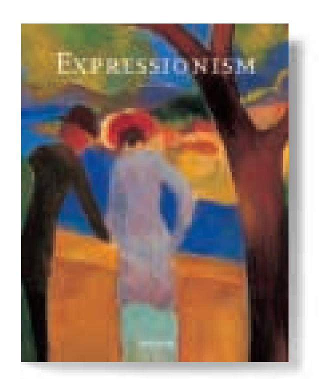
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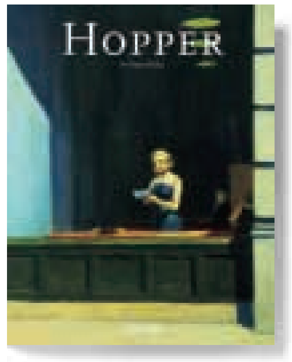
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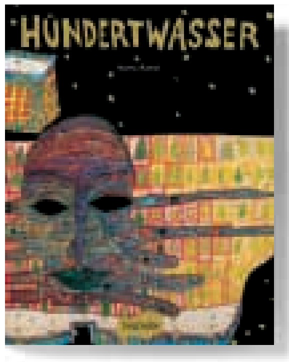
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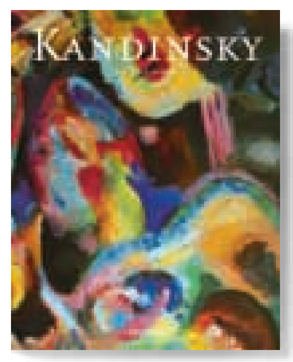
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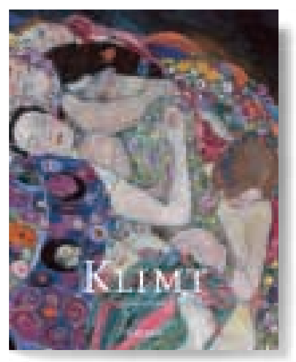
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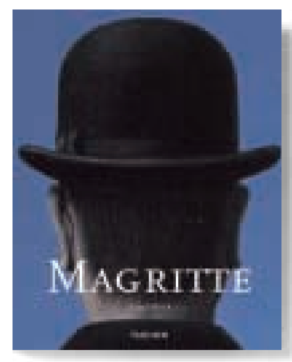
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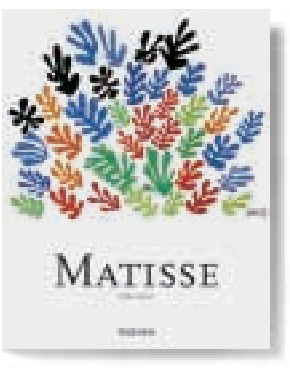
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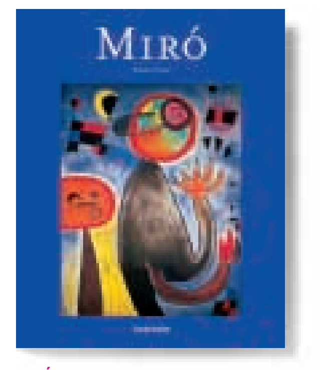


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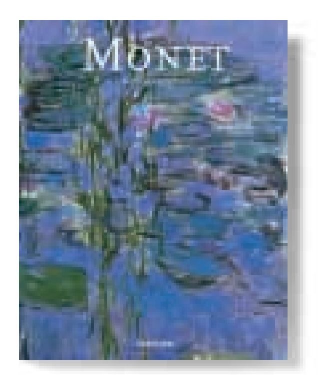
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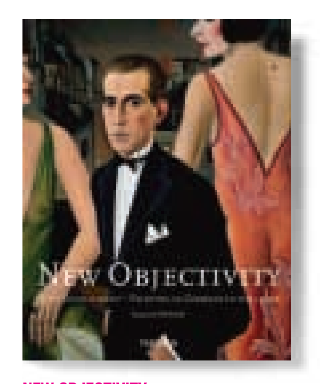
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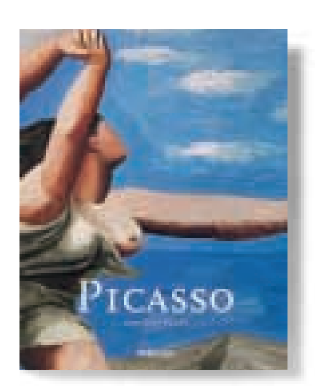
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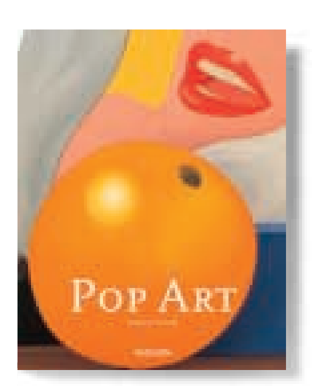
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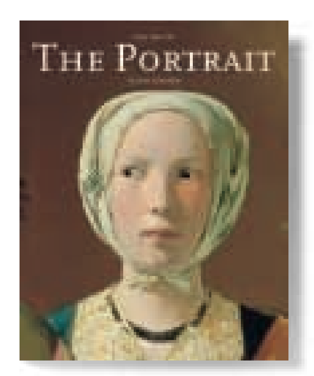
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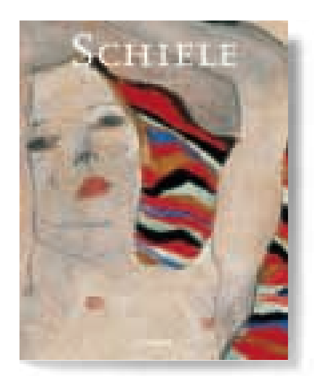
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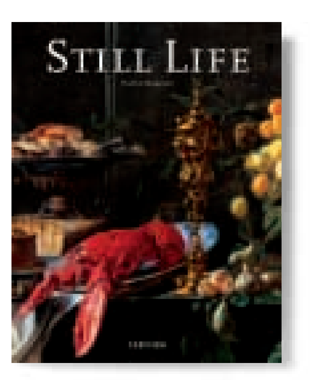
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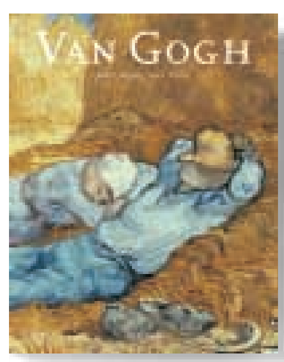
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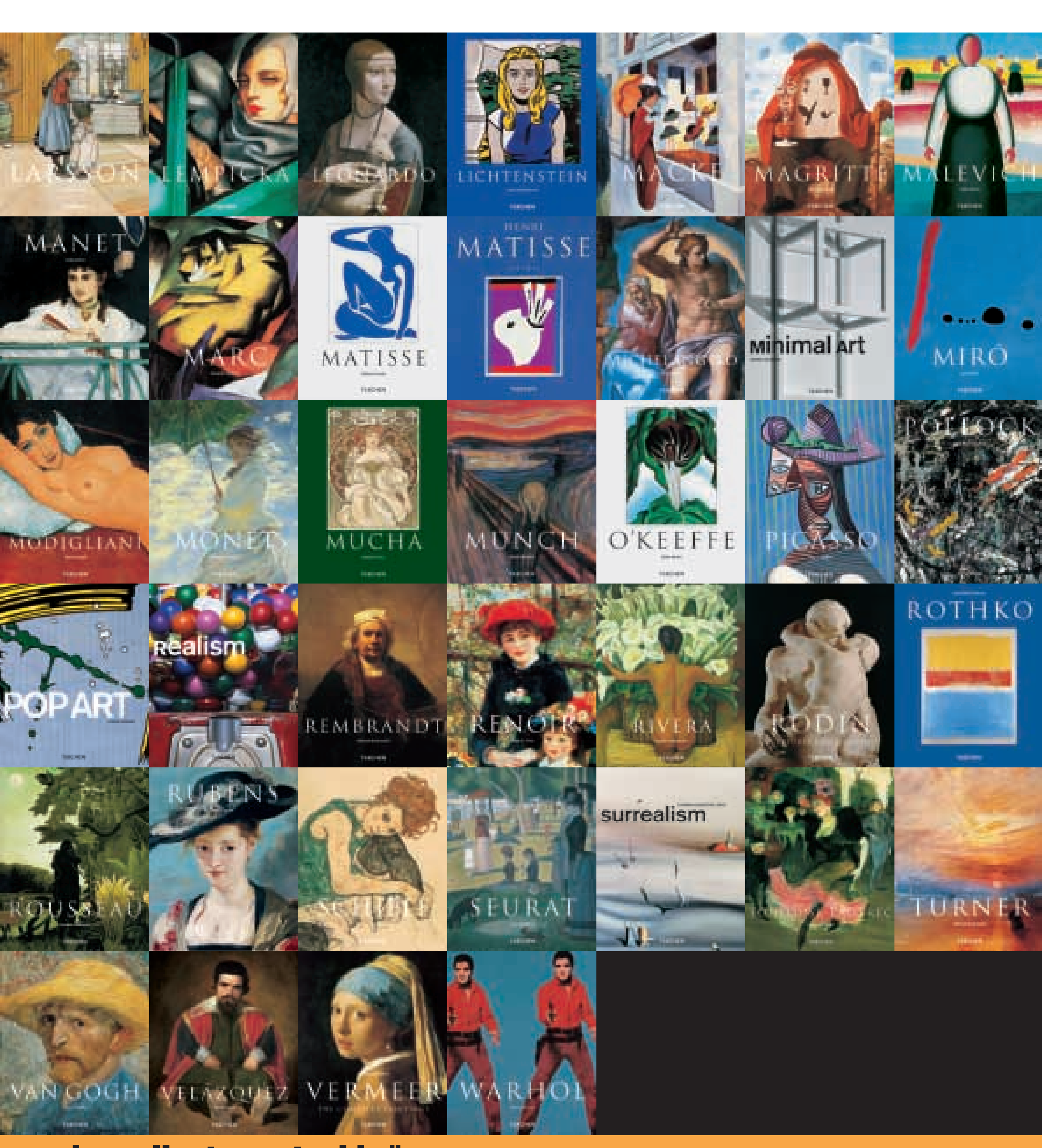
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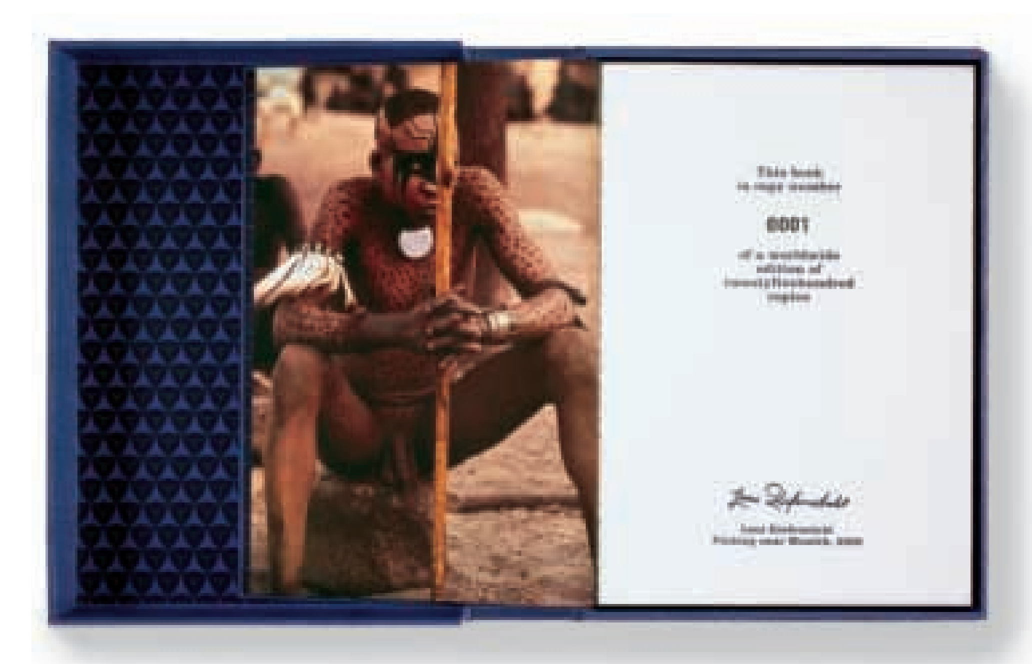
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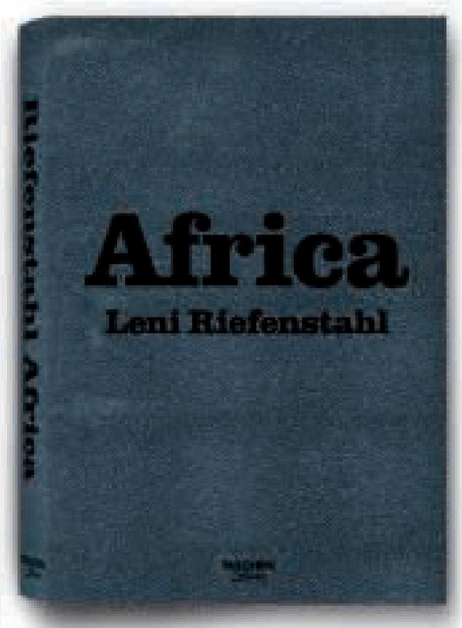
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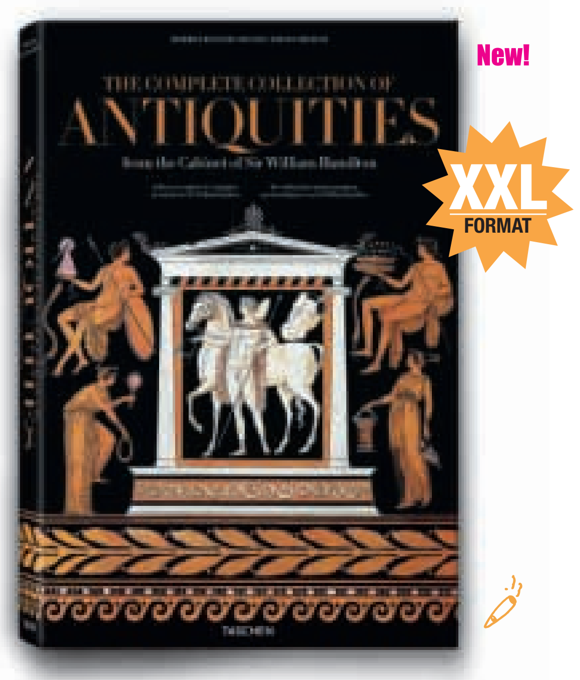
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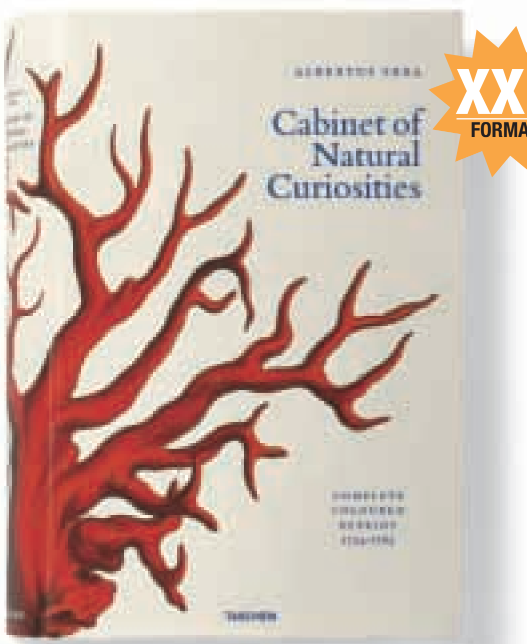
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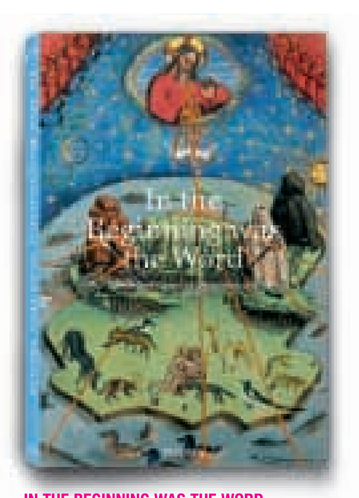
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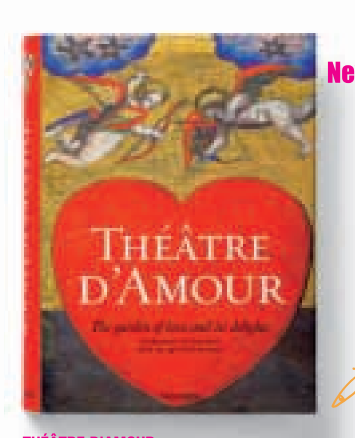
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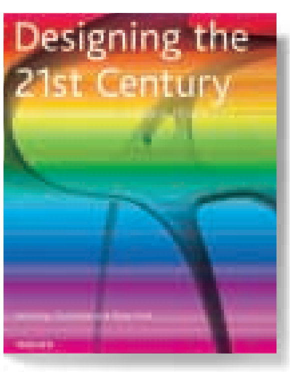
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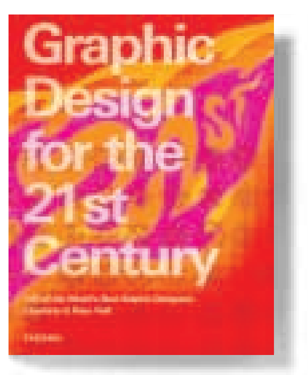
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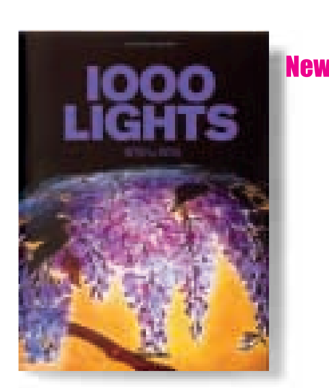
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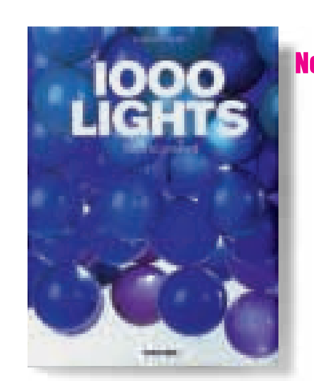


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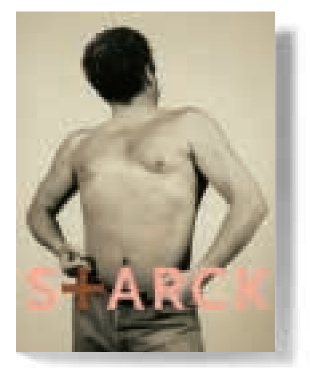
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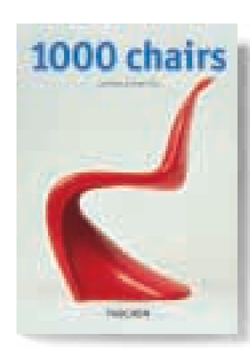


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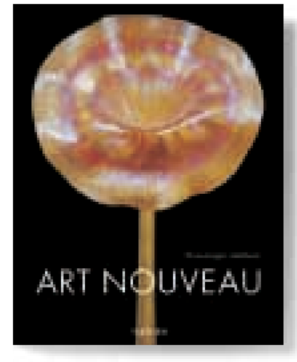
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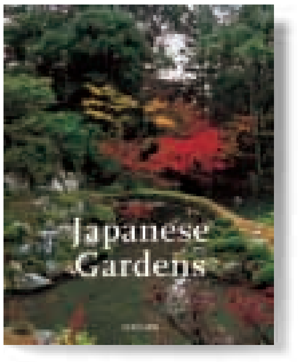
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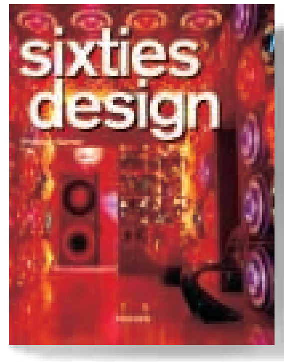
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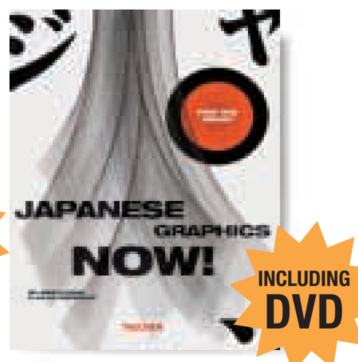
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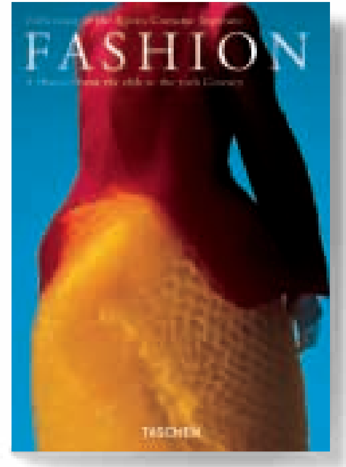
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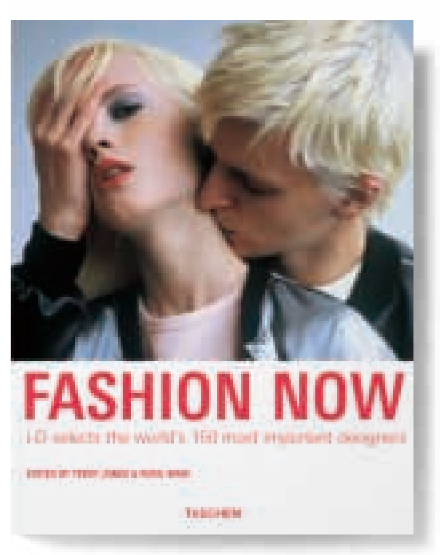


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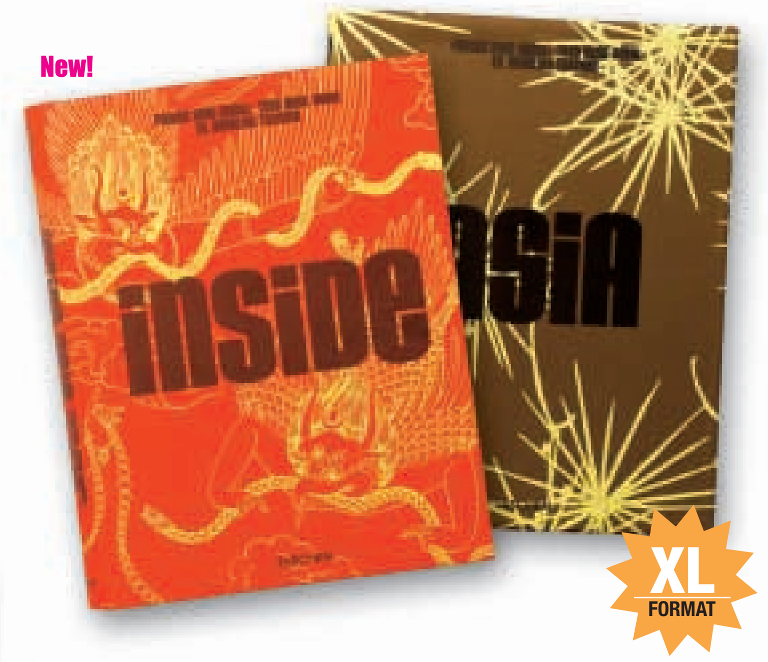
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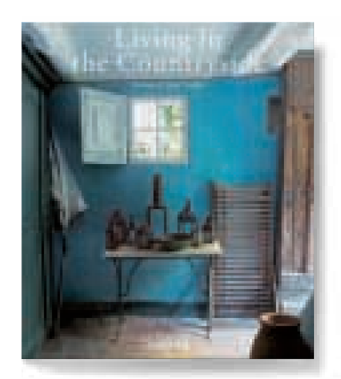


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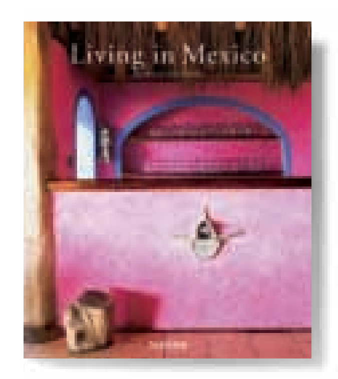
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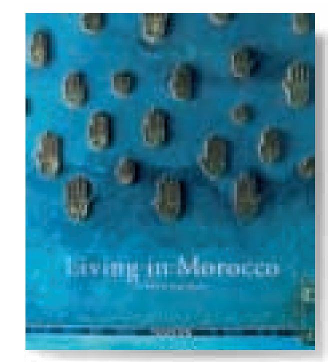
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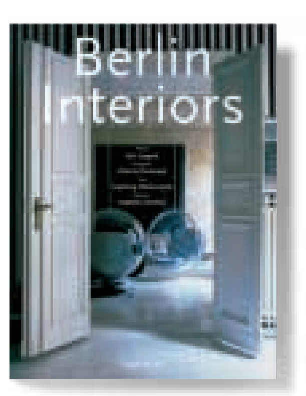


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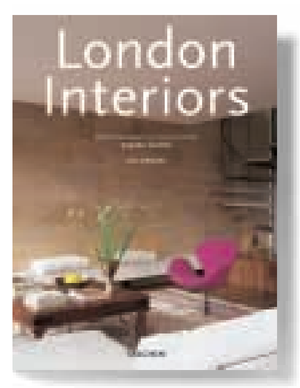
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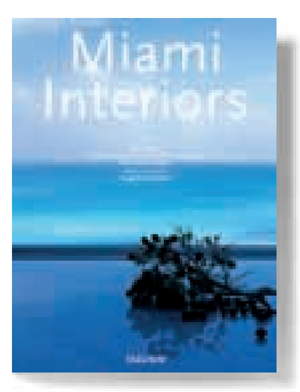
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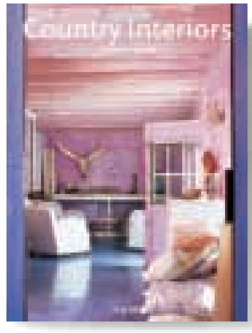


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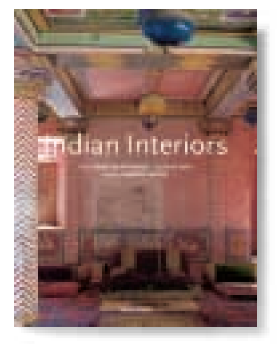


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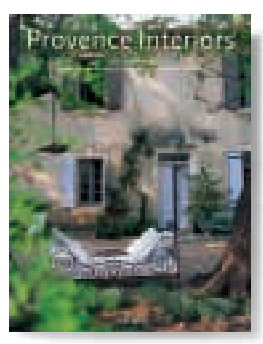
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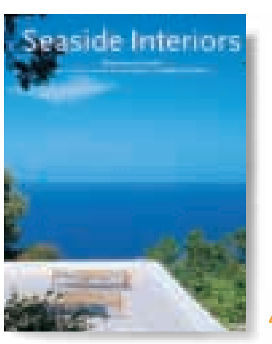


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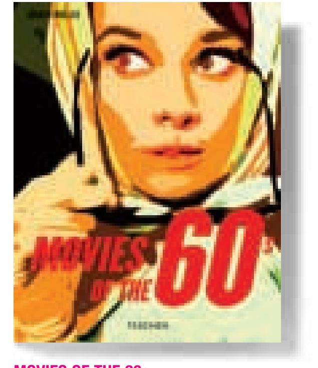
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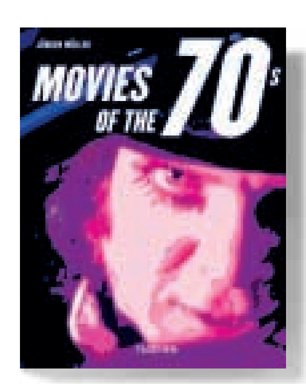
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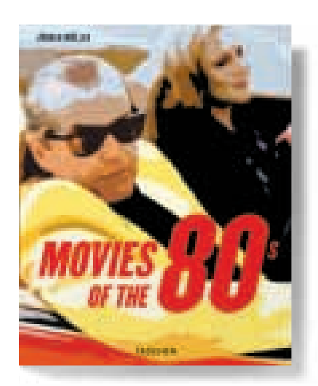
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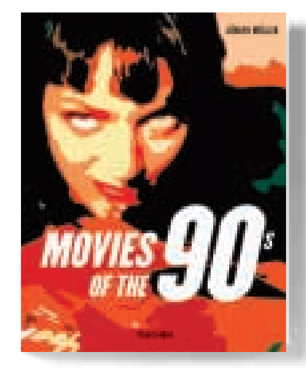
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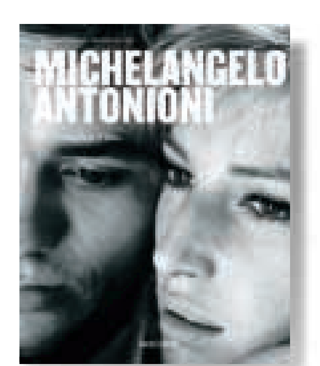


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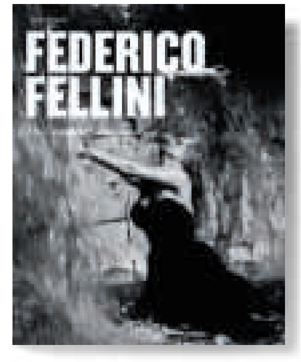
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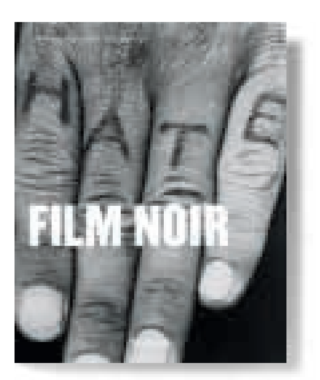
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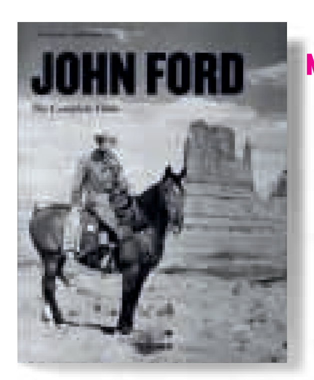
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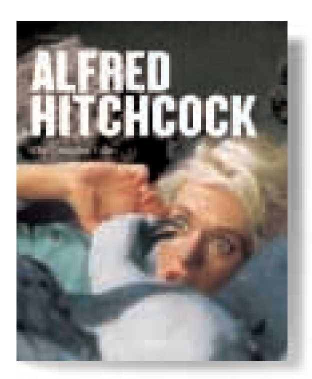


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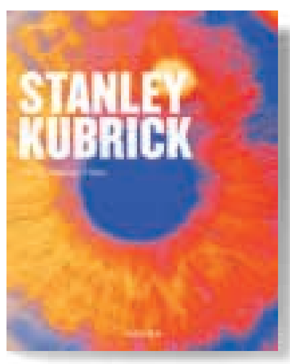


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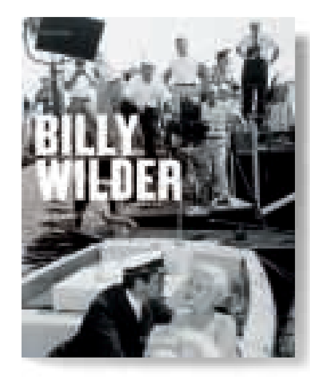
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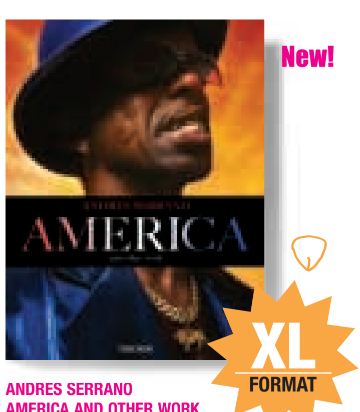


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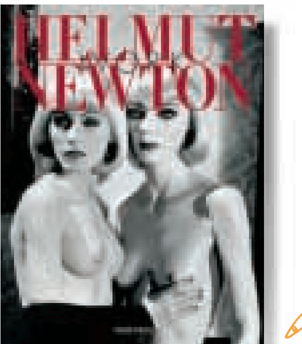
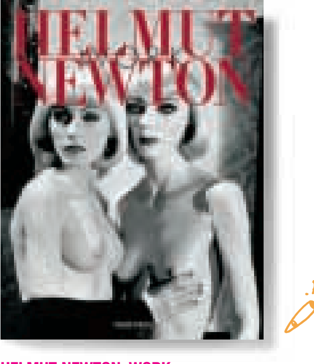
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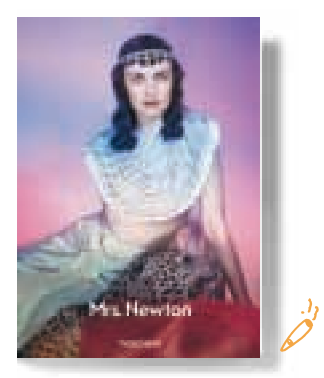
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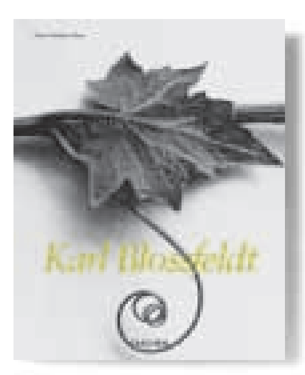
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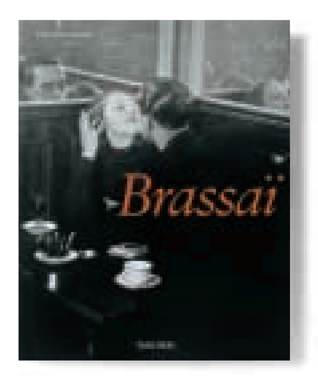
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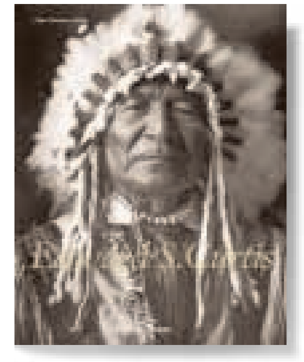
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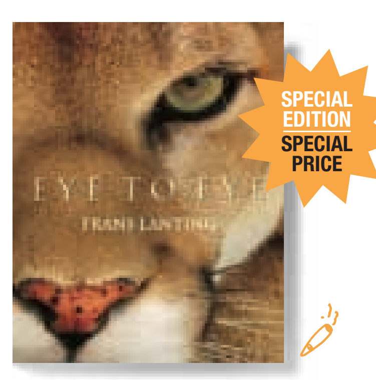
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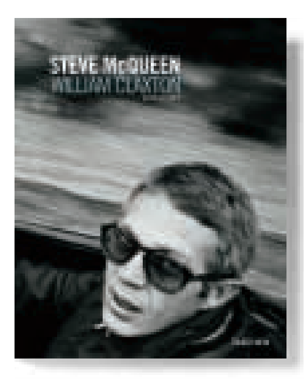
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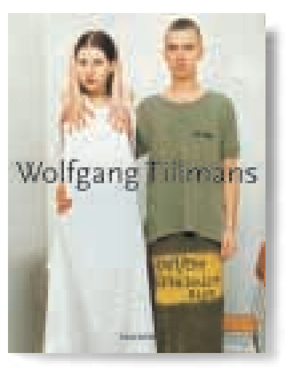
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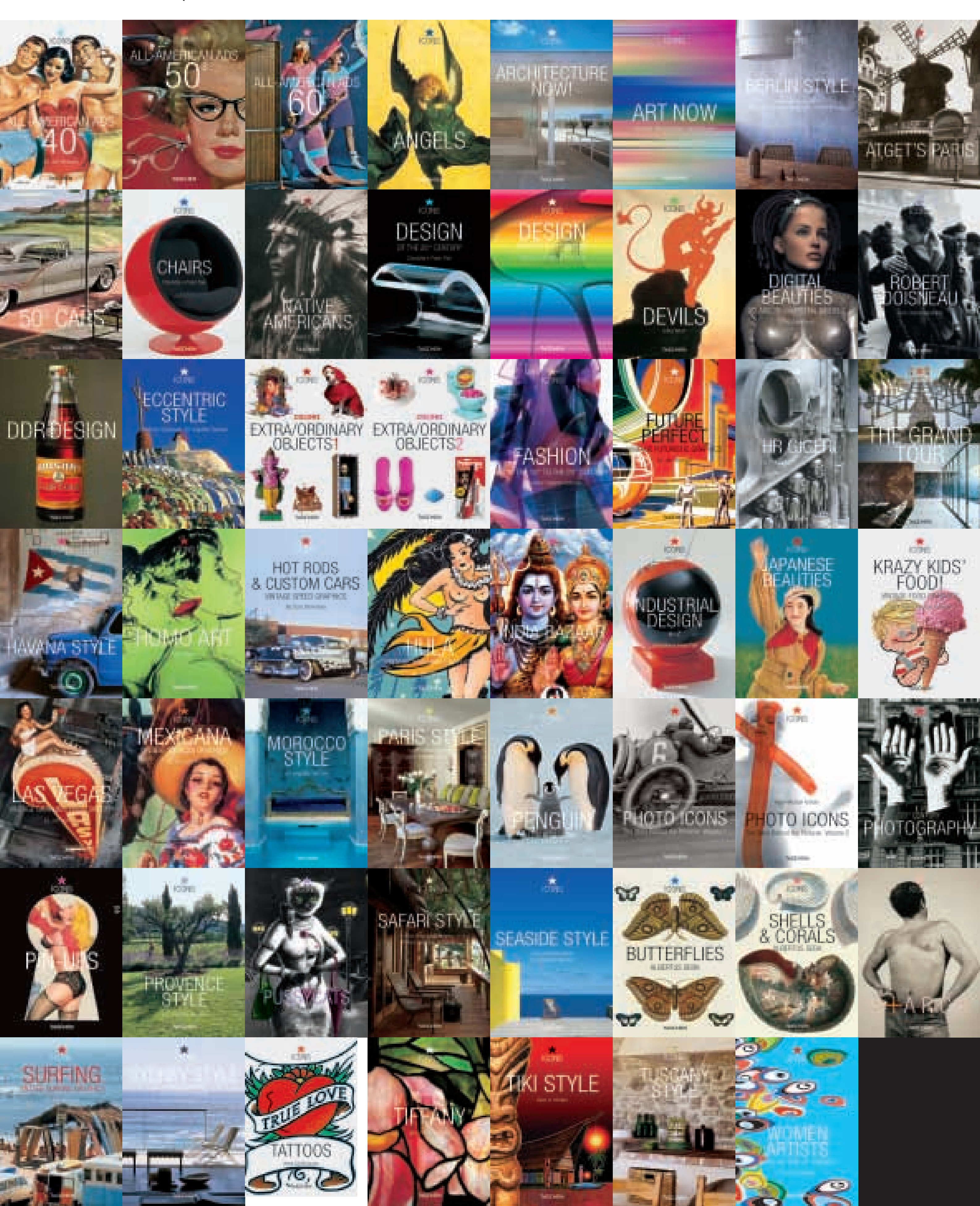
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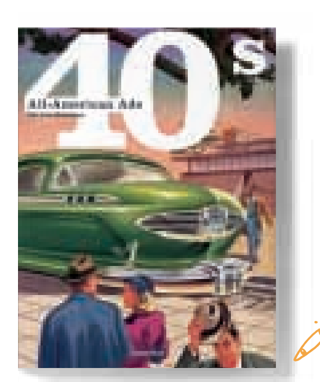


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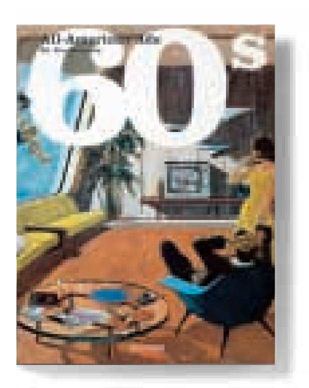
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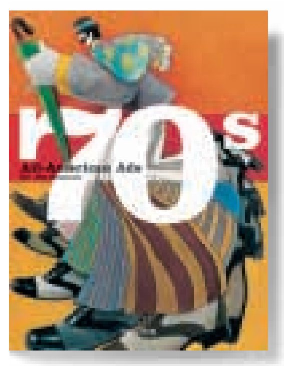
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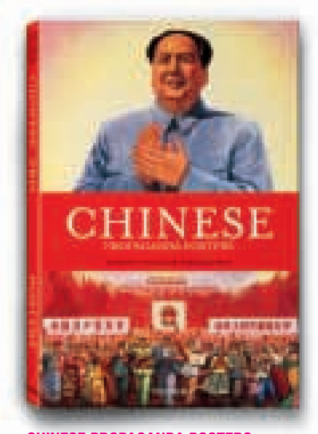
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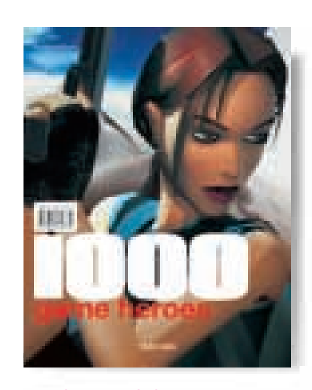
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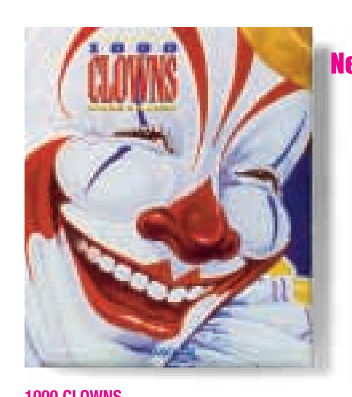
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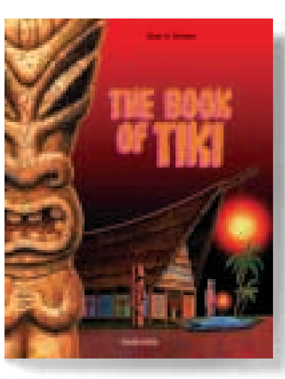


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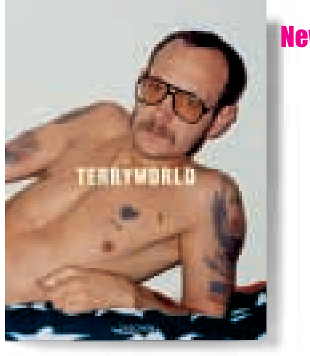
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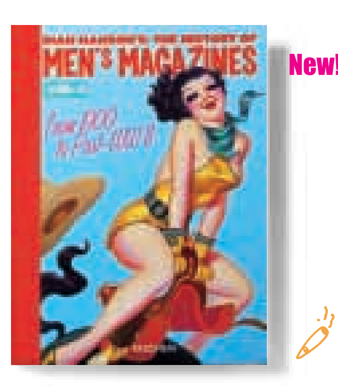
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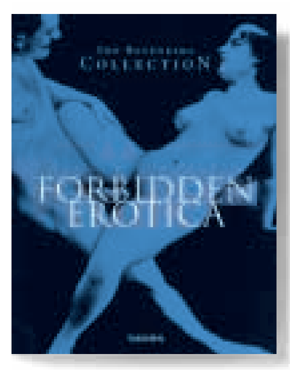
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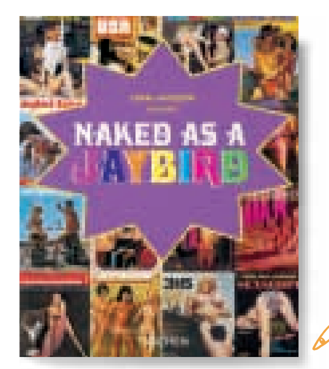


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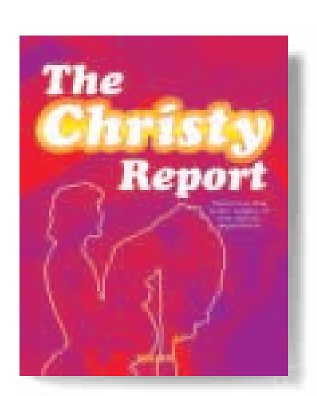
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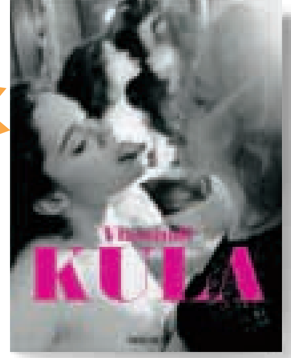


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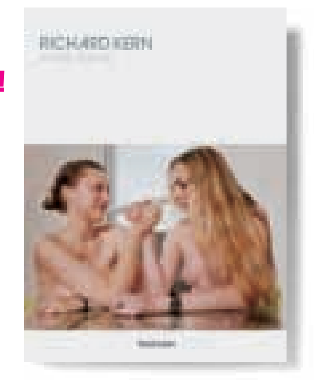


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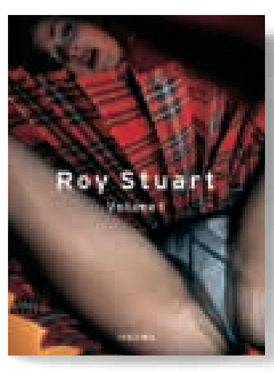


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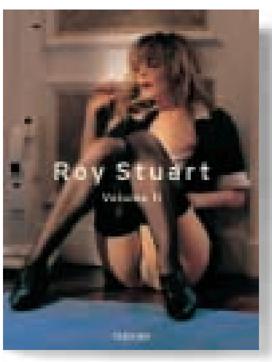


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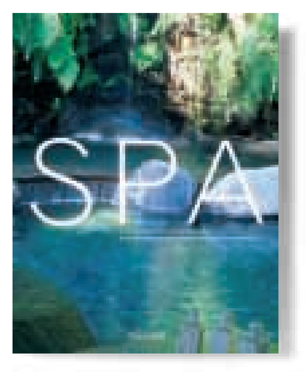
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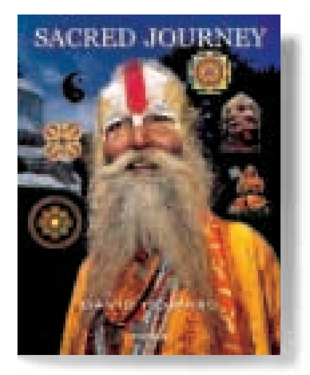
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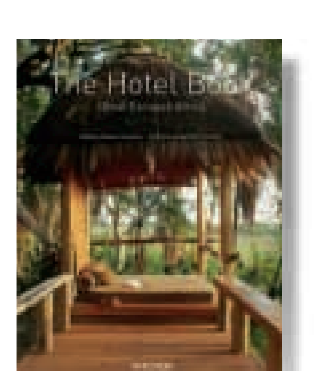
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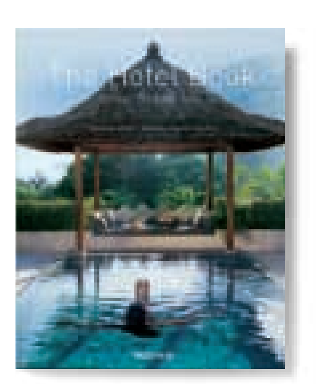
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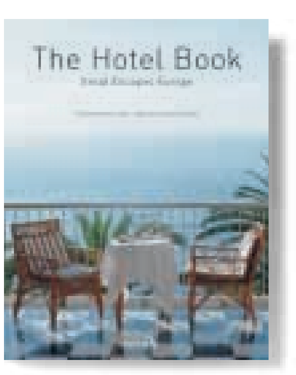
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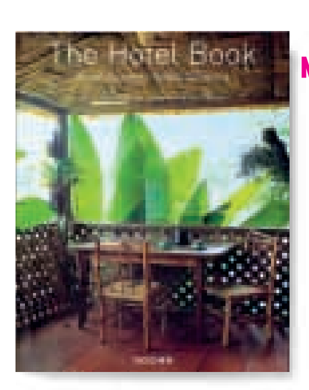
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